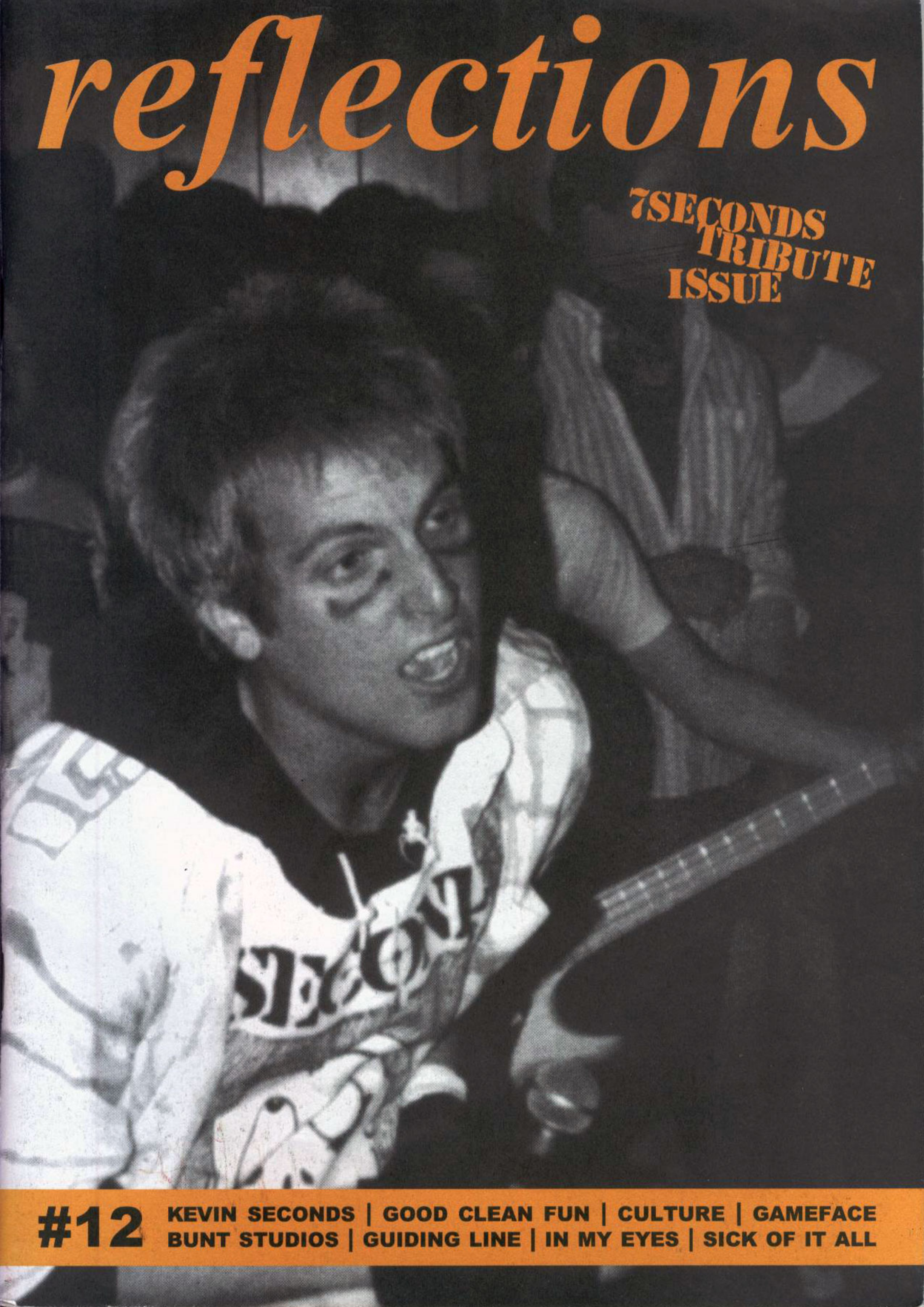


reflections



**7SECONDS
TRIBUTE
ISSUE**

#12

**KEVIN SECONDS | GOOD CLEAN FUN | CULTURE | GAMEFACE
BUNT STUDIOS | GUIDING LINE | IN MY EYES | SICK OF IT ALL**

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we need people who care about our scene:
our music, our lifestyles and our culture. so
get in touch! we need your help to spread
our words. when you're doing a zine
yourself: we are interested in trading. we
want to help you out and are willing to trade
larger quantities as well. also, when you're
doing a band and have trouble distributing
your fresh demo, 7" or cd, let us know.
when we like what you're doing, we might
want to trade or buy some copies as well.
always get in touch first!!!

help wanted: where are you so-called
scenesters? get off your lazy ass and do
something for your hardcore scene! we
need all sorts of stuff: pictures, columns,
paintings, poems, interviews etc. etc. get in
touch and become a team-member!

review policy: okay, new policy. we
normally reviewed everything we got in, but
we can't totally guarantee that anymore. to
quote adele collins from i stand alone zine,
sometimes things get lost in the cogs of
'review hell' (especially since we're growing
out of this little house we live in). what we
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playlist: while playing these records we
made what you hold in your hands right
now: 7seconds - all, committed - the pride
we share, stretch arm strong, bloodpact -
advanced tape, supersleuth - all, sri (baby
gopal) - gravity reminds me, discount - all, i
hate you. - the prime directive, h2o - ftw,
better than a thousand - value driven,
hammerfall - all, fast times - where were
you, gameface - every last time, punk
uprisings volume 2, the judas factor -
ballads in blue china, rain on the parade -
all, incompatible #1 cd-rom zine, the nerve
agents, hardcore 1999 supersoul comp.

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Kid Dynamite



I I T B O D U C T I O N

Hello and welcome to our 12th issue.

The 7Seconds tribute issue. That's quite something for a zine. Of course not everything in this issue is about 7Seconds. But especially for us it got that particular feel. The whole making of this zine, and we're talking about a period of 6 months this time, was always under some sort of influence of 7Seconds. At the same time this zine was slowly being created we had another project going on that may or may not be in your possession right now as well, the "Fight The World Not Eachother" 7Seconds tribute album. The highlight of that all is of course the interview with Kevin Seconds. Everything that makes hardcore special, everything that makes me love it, is presented in that man. And that has nothing to do with idolization. But I can honestly tell that i had sweaty hands when i heard that guy's voice saying 'hello?' on the phone. No matter what lyrics you will pick from him, I love them all. The way 7Seconds expressed their anger in early songs like "racism sucks" to the almost spiritual sounds of "satyagraha" 'till the emotions in "4 am in texas" either way, I could always relate to what they had to say. And I could go on for ages how they always remained to stay positive, which in itself is maybe the most obvious reason that I love them, but this (already 12th) issue from reflections contains more. And actually more than ever before. We have found some guest columns and we plan to continue (and expand) that in upcoming issues as it brings a fresh wind in reflections. Also someone send us a 'why drug free?' article and since we thought it's good and worth to be read by more people, we decided to do put it in. And then the interviews with Good Clean Fun, Damien Moyal, Menno from Bunt Studios, Sick of it All, Guiding Line, In My Eyes. Oh well, I guess it's best to just check things out. To be honest, with every issue we made in the past, we both feel that we've created a beautiful issue. Issue #12 is not different in that and we're proud to be able to bring you a diverse 'reflection' of today's hardcore scene. Of course we hope you agree with us. Since we consider progression to be the key in zine making... help us making it even better with issue #13 (planned for end of november)! We can always use writings, paintings, pictures, and yes, more distributors! Enjoy our latest effort.

On behalf of the reflections team,
Johan

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I met Issa Diao for the first time in Amsterdam. He was sitting behind the merchandise table from Better than a thousand spreading around his laughs. We were talking about how we were planning on doing a tribute to 7Seconds album and he immediately asked: "Can I be on it with my band?" I asked him what the name of that band was that he played in. "Good Clean Fun" he replied, with a big smile on his face, "ever heard of it?". And it was just about a week before, that I got a package with 7"es from Underestimated records with 'Shopping for a Crew' their debut single in it. And to say that I was surprised and more than willing to have them to contribute is an understatement. When they asked us to also put out a re-release of that first 7", you can understand we were totally psyched about it. Good Clean Fun is one of those bands that really makes a difference, not to mention having a great guy like Mr. Issa doing vocals and writing lyrics... What else was there to do then get him on the phone for a short conversation that almost turned out like one of those 'laughing therapies'. Yeah, it was funny. And positive. Positively positive!



First off all, the basic question: Can you tell me something more about the history of Good Clean Fun?

Okay, where to start... ehh, we decided that hardcore needed a different point of view... And we wanted to be that different point of view! (laughter)

What was it that you 'disliked' about hardcore at that time?

It's not that we really 'disliked' anything it's just that a lot of hardcore bands are trying to say the exact same thing and unfortunately they are also saying it at the exact same way and we think it's kinda cool to say the same thing in a different way. For instance, if you're writing about a serious subject, let's say 'sexism', and songs tend to be like 'sexism sucks' and sexism does suck but if you kinda put a twist to it and say something like: "if there were more women in the scene then guys would have a better chance to get a date", then you kinda still say the same thing you wanted to say but do it way different.

Is humor important for you?

Oh absolutely!

And that's also one of the main 'ingredients' for Good Clean Fun?

Oh absolutely, we're a very serious band but we go about things in a funny way.

Some people were asking me about certain things in your songs, like in

"vegan revolution draft dodger anthem", I know that you're vegan, so could you explain how serious that song is?

It's completely serious! (laughter)

And then there are those lines: "But don't expect me to give up pizza with cheese!" or "these leather shoes were for free".

(Laughter) Okay, the idea is... The song is about that there's a million people out there that should be vegan but the only reason they have for not being vegan is one of the reasons I wrote in the song. Like the doctor don't want them to. I can't give up having pizza with cheese and most of these reasons are in fact the same reasons they gave to not be a vegetarian in the first place and they realized that it was dumb and became vegetarian. So why not being a vegan?

What made you become a vegan?

To me it was like... When I became a vegetarian I thought I could just as well become a vegan because when you're against killing animals you're also against torturing animals...

How do you think about bands that are really militant about veganism? Like Earth Crisis, just to mention one.

Well, as I don't really know Earth Crisis' lyrics too well so I don't want to quote them out of context or anything but I think that if you take just about anything too seriously it becomes silly at a certain point. But that isn't to say that there aren't things to be upset about or to be serious about, it's just if you take things too seriously it becomes silly.

So you're definitely not a fanatic?

No.

Do you feel, how do I say that... Do you feel 'guilty' whenever you eat something that's not exactly vegan?

No, because I never do that!

Never?

No, really! (laughter) You know the only time that I ate something that was not vegetarian was in Holland! It was in Groningen, we were at a show and someone brought us food and he said "Oh, everything we cook is totally vegan" and it turned out that what we ate had

ANYONE WHO DOESN'T THINK THAT LIFE IS FUNNY IS NOT PAYING ENOUGH ATTENTION.

shrimp in it! I actually only had one bite because I didn't like the taste in the first place but the others ate all of it and well, that sucked! But whenever it happens, well, it's an accident. I'm not gonna go throw up or anything!

Why are you laughing all the time by

the way? (laughter)

Because life is funny! (more laughter)

You think so?

Anyone who doesn't think that life is funny is not paying enough attention.

But what's so funny?

People, pretty much! (laughter)

But do you laugh with people, or do you laugh at people?

I'd like to say that I laugh with them but I don't know if they always get the joke too! (laughter)

So, you really are a positive person?

Oh, I'm the most positive person on the face of the earth!

Does everybody think that? Do you have any enemies for example?

Hmm, let's see.... No, I can't say that I have real enemies. I think a lot of people don't like me because I'm too positive but those people are just negative people! (laughter) I think a lot of people are in fact positive but they get negative because they get all frustrated and then it ends up being negative. Straight Edge is a good example. Straight Edge is supposed to be a positive thing but so many people get so involved and wrapped up in it and stopped looking at the big picture and they become negative people.

How long ago was it that you got in touch with straight edge? Or Hardcore?

That must have been, I guess thirteen or fourteen years ago I guess....

And you were Straight Edge right from the beginning? What bands influenced you?

Well, I never drank or anything before I heard of hardcore... My favorite bands were Minor Threat and 7 Seconds, man, I almost cried when I found out that 7 Seconds wasn't a Straight Edge band!

(laughter) Really?

Yeah... We were watching their tour video and Steve, the bass-player started

So basically you can say that you're Straight Edge for life? (laughter)

Yeah exactly! As we in Good Clean Fun say: "if you weren't then you never were!" (laughter)

So all of you are Straight Edge for life?

Eeehhh... I don't know about that (laughter) you should ask the others about that.

You also never felt any desire to do drugs or...

I LOVE WHEN OLDER PEOPLE STAY IN THE SCENE, AND WHEN OLDER PEOPLE STAY STRAIGHT EDGE. THAT IN SHOWS YOUNGER KIDS THAT SOMETHING WORTHWILE IS GOING ON.

Never. Not a little bit. And I never will. I figure... I'm twenty-six now, if I haven't yet, I'm definitely not going to!

So, you're pretty clear about being 'true till death'?

Oh absolutely. I actually never said that 'true till death' but I will never ever drink.

What is it that you guys have in mind for Good Clean Fun? Any goals?

Let's see... This whole thing started out as an idea. That we thought was a really good idea. It was me and one other guy and we were talking and we started writing songs and... Oh wait! Another Holland story here! I actually had some songs written because I started a band when I was in Holland with some people and we never did something with those songs and well, those songs became the first Good Clean Fun 7".

How long is that ago?

Oh, probably two years or something.

Can you tell me something more about that vacation in Holland? If it was a vacation! (laughter)

Yeah, it was. I stayed in Arnhem for a month and that was in... let's see.... December 1997.

How did you end up there?

I went on tour with some bands a couple of times to Europe and I met some really

Europe as well, right?

Well, we're working on details right now to come this spring /summer. In May or June (May 21 until June 18 - ed).

You've always done roadie-work with other bands?

Well, I run sounds. I own a recording studio, so sounds is my thing!

And that's your main job?

It was. But that was when I lived in a different city and now I moved back to Washington DC and I'm building a new studio right now and while I'm doing that I have

a daily job as a courier. Otherwise I definitely couldn't afford it.

How's the hardcore scene in Washington? You also know the guys from Fugazi and all?

Well, the scene is pretty good but the guys from Fugazi never talk to us or anything... (laughter)

Is that so much a different scene?

It's totally different. It's different kids and different bands. About ten years, or even more than ten years ago, the scene was all mixed. Now it really is the Discord scene and the hardcore scene. Totally different. One of Good Clean Fun's goals is to bring the scene back together. We love playing for punkrock kids and we love playing to Straight Edge kids... It doesn't matter to us.

How do you feel about all these divisions in hardcore nowadays? Like Old school and metal and what else...

I never really liked metal. There are bands that play metal that I like, like Damnation but I grew up on punkrock stuff. I never liked bands like Metallica. I grew up on punk. That's my background. I'm definitely not a metal fan... so well, I prefer old style hardcore! (laughter)

But you'd like to play with metal bands

smoking a cigarette and we were about fourteen years old at that time. I was really sad. (laughter)

You were more fanatic at the beginning?

Nah, not really. I've always been the same. It's important to me but...

You never did any drugs at all?

No!

cool people and I ended up staying with them... It was really, really fun.

You have any plans on coming back?

Yeah, certainly! I love the people in Holland. Everyone's nice! (laughter)

You know any bands from Holland?

Oh, I've been to a couple of shows. I know Mainstrike or Manliftingbanner.

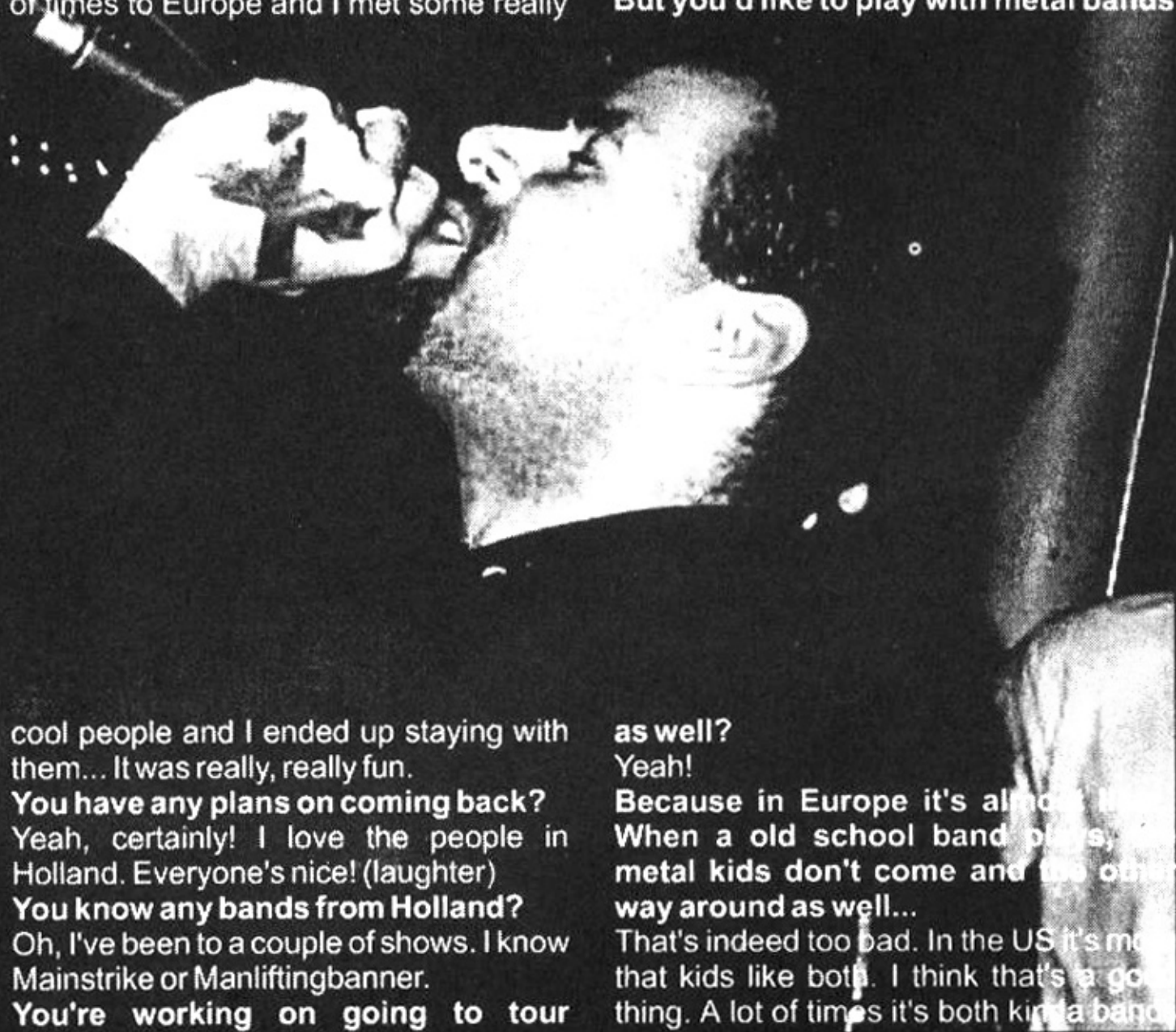
You're working on going to tour

as well?

Yeah!

Because in Europe it's almost like when a old school band plays, the metal kids don't come and the other way around as well...

That's indeed too bad. In the US it's more that kids like both. I think that's a good thing. A lot of times it's both kinda band





playing together. We played with a lot of metal bands. Like we did shows with Converge a couple of times and they're as metal as it gets! (laughter) We'll play with anybody!

Do you feel old compared to the 'usual' hardcore kid?

Oh definitely! (laughter) The average age from hardcore kids tend to be around 18 and... I think the average age in Europe is even younger...

You think we, as the older generation have to 'teach' the younger kids about hardcore?

I think that there is something to teach but I don't think that it is necessarily anything that can actually be taught, you know... I love when older people stay in the scene, and when older people stay Straight Edge. That in itself shows younger kids that something is definitely going on. That something worthwhile is going on. Whenever someone hits age 23 and starts drinking and stops going to shows... What does that say to younger kids? You know what I mean?

Yes indeed... That would make hardcore look like nothing but some youth culture, while, at least to me, it's just so much more.

I especially like to be around people that are older than myself. Makes me feel younger (laughter). It's good to know that there's some people who came into hardcore at the same time that I did, and are still into the whole thing. That's great!

But do you also hang around younger people a lot?

A little bit. In DC there's a lot of kids with all different ages and we just all hang out together and that's what makes things good I think.

And the scene is healthy at the moment?

I think it is. We have some problems with clubs. We didn't really have a good club for a while where shows were set up it still goes on. There's also a lot of bands coming up so I definitely think it's healthy.

How about the violence? Is there any violent dancing? In Holland or Europe in general it sometimes tend to be even considered 'cool' in the "old school scene"...

Well, we try to play music that's too fast for people to dance on but... Every show in Washington or anywhere in the US has

its share of stupid dancers and that's one of the dumbest things in hardcore. So whatever... It doesn't happen at our shows, we stopped that but at other shows it does. And it's plain stupid.

How do you feel about bands that aren't particularly known for being

IN THE SIXTIES THERE WERE A LOT OF WHITE PEOPLE THAT WERE FOR CIVIL-RIGHTS AND FOR EQUALITY FOR BLACK PEOPLE BUT THEY DIDN'T WANT THEM TO LIVE NEXT DOORS TO THEM.

political correct and still are pretty popular in hardcore? What do you think about the so-called 'jock-mentality'?

I think it's just really, really dumb. I don't even know where to start. It's embarrassing to me that hardcore kids would be that stupid. I mean, when you look at Lollapalooza, those big festivals and when you see the bands that play there and they have nothing to say at all and the kids who are there, they dance all rough and tough... You think: "Oh well, they're dumb, what can you do?" But it's really sad when you see kids in the hardcore scene who are supposed to be smart and using their heads... And when they're not... That's just terrible!

Could you imagine yourself dropping out of hardcore because of kids behaving like that? All the negativity?

No. I think quite the opposite. If many people stuck around that stuff just wouldn't happen.

Now that's positivity! (laughter) Okay, when you had to write a song, right here and now what would it be about?

Well, I'm actually working on some songs right now and actually the newest song we got is called "Victory Records suck!"

(laughter)

It should be released on a Victory Records compilation in the next few months.

(laughter)

It's about people making money off of hardcore... And you might or might not be surprised about it...

I'm not! (laughter)

But it's about how I feel that it's okay to make money off of hardcore. I think it's fine for people to make a living and it's nothing more than fair that bands get paid, I think record labels deserve to get paid for all the work that they do and you know... Okay, one of the funniest things is that shows should be \$5.. And shows of \$5 were happening in 1980 and if you just put in the inflation it should now be \$13!

That's exactly what I had in mind lately. I mean, I don't know how much it costs to go see a movie in the US but here it's like \$8 or something.

Yeah, the same overhere...

And people pay easily that amount of money but when they get to see three or four bands and they get a whole evening they think it's too much.

Exactly. And that's what the song is about as well. And I just hope that Tony from Victory is also okay with that! (laughter)

Did you ever had people come up to you who didn't understand your

lyrics?

All the time man! We have a gay-rights song and people keep on asking if we're anti-gay! (Laughter)

Yeah there is this line that song... And it's about two gay people getting married and...

That's the line that everyone misunderstands. The whole line is: "I love Ani and Amy and Emily, I hope every lesbian learns to play

guitar" And if you know who those people are, they're Ani diFranco and Amy and Emily are the Indigo girls, so okay, they're all lesbians. And the idea is... They're all great people and they should be rock'n'roll stars but I don't want them getting married, that would be too much. Because, it's like the civil-rights movement from minorities... Like in the sixties there were a lot of white people that were for civil-rights and for equality for black people but they didn't want them to live next doors to them, you know what I mean. I'm talking about that mentality and it's a joke. Apparently not many people got that.

It's kinda disturbing... And it's kinda funny but gay-people can actually get married now in Holland and there was a big discussion and all, but gay-people can get married now, and that's great. I was just thinking... "hmm, what does Issa think?" (laughter)

(laughter) Well, that's great! I'm all for... Anyone who's stupid enough to want to get married, should be allowed to get married.

Ehhh, we might get married not to far from now... (laughter)

Oh my God!!! But... ehh, can we play at your wedding? (laughter)

Okay! That's set! I think that's a very good idea! (laughter).... Okay, what are the future plans for Good Clean Fun right now?

Well, we're working on a full-length right now. We're planning on touring Europe in May/June and after that America... Pretty much playing a lot of shows!

Would you like it if you could actually make a living off the band?

I could not ever see that happening! I would like it to be something I would do as a full-time thing but I don't ever see it actually paying the bills and also... I'm old and not in school but the other guys, some are still going to school, so Good Clean Fun is pretty much a 'while we're not in school kinda thing'. Which means weekends, vacations and all... But, I'm all for doing as much as possible cause it's the most fun thing I've ever done in my entire life.

What's the best thing?

Meeting people... I met some really, really cool people just by doing the band. Traveling around... I mean, being in a van for twelve hours or whatever terrible thing, it's all worth it when one kid comes up and tells how much he likes some song or says how he thinks the lyrics are all funny... It's the greatest thing I've ever done!

And the future for yourself, as a person?

Oh, I didn't set any goals.. I want to be doing things with music. I love every aspect of music. Writing music, recording music... So, I'll definitely will be doing something with music. Which is actually the thing I've been doing my whole life. I had a job when I was a teenager for a couple of years and after that I opened a recording studio and that was all I ever did. Pretty much I plan on doing stuff with music.

Actually... you have a pretty cool life!
(laughter)

Yeah, I guess so! You know, the key in life is to not spend too much time you have to do but spend as much time as you can on doing things you want to do!

Okay, the reflections question: How do you think about spirituality?

(laughter) Where did you get that? Wow, how to answer that... Well, I'm not religious and I've never been religious and I never will be religious (laughter)..

Why not?

To me it's just silly... It's one of those things... If you take it too seriously, it's just kinda silly. I didn't grew up believing in God or anything. My mother is Jewish and my father is Muslim and neither of them practice it, so I never got in touch with it and...

But you must have met people who were really religious, did you never question things?

Yeah, I definitely know a lot of people with a lot of different religious. And I'm all okay with it. The only thing that always bothers me is that people take things too seriously. I think you have to realize that it's your interpretation of life and not everyone else's interpretation.

You're a pretty tolerant person!

There are people who would say I'm not very tolerant! (laughter) And there were times in my life that I've been not tolerant at all!

In what ways?

What makes you intolerant?

Without sounding dumb, I really hate it when people are stupid! I'll keep...

focused on the hardcore scene... But people tend to do stuff just because someone else is doing it. And that could be a positive thing or a negative thing. Even though I think it's always a negative thing. For instance: If someone goes vegetarian and other people go vegetarian that's great, cause more people are vegetarian. And I take that, that's better than nothing. But I much rather see that people think it through for themselves. That's important. And the same thing with religion. I think... Oh, hold on one second....(silence for about a minute) Shit!!!! I'm having an emergency here! It started raining and a corner of my roof is started leaking!! But okay, I put something under it and it's okay now. (laughter) For instance: if a little kid went to a slaughterhouse and sees what's happening there, he or she would immediately become a vegetarian. If a child grew up without a mother or a father or anything it would never come up with the concept of a God... It's kinda like... I always thought about religion as something that's invented by people.

And what do you think that happens when you die? It's just over and out?

Yes, definitely. ... Okay, I'm actually a little bit cheating here because Ray (Cappo) told me you guys are into Krishna Consciousness...

Well, were not fanatics! (laughter)

I have quite some friends who are into Krishna Consciousness and actually A lot of people got a lot of good out of it. Actually we will have an anti-religion song on the new record... Nah, it's typically Good Clean Fun and not negative at all! It's about how people can figure out what's real and what's fiction... How they believe that God

is real and Superman is not real.

That is Good Clean Fun style! Are you actually sometimes sad?

(laughing now!) Oh yeah! I just went to this all-terrible break-up with the woman that I thought I was going to marry... Or at least spend the rest of my life with. And I won't bore you with the details but... (laughter)

How can you laugh about that?

(laughter) You really have to look at the positive side.. (laughter!) and well... Okay, I was really sad but it was also I something that I couldn't do much about and well, what's the use then in being all sad? That just doesn't make sense. It's fine to worry about it and I'm not saying you should do like it never happened... But it's all not in my hands...

Did you actually cry over that?

(laughter) come on man! You're really asking the hard-hitting questions! I'm not that much of a crying man but I was really sad and well, I'm a sensitive guy and this was the worst thing that ever happened to me. I think that people spend too much time being too serious about things... But then again people think I'm not serious at all so...

Well, that was it I suppose... Or was there anything that I should have asked but didn't?

No, not really... yeah: "positive hardcore, Go!" Okay, we're really looking forward to come to Europe!



**FEMALE TROUBLES**

By: Susan Wills

I'm really confused about women. The few female friends I have are like sisters to me and it feels natural to defend them in times of what seems like weakness, although each always seems so much stronger than any man I know. Does it take strength to hold back and let your man have his way though? In the last month two instances have occurred that have made me question what my role is in my friendships with females.

One of my friends has a boyfriend of several years who is a really great guy but speaks very disrespectfully to her, calling her crazy and stupid. I was witness to it once and I told him to stop. After he told us to leave she yelled at me saying I had ruined her life and that our friendship was over. When she later went to make amends with him he defended me saying I was her only good friend and ever since he has treated her well in front of me. I don't know how much that means though. By speaking out, I don't know if the problem was solved. I think they are both just cautious not to involve me which may be the worse case scenario in the long run because she will want to hide the abuse as it escalates and may not tell anyone until it is too late.

The other instance concerns what I would consider the strongest woman I know. Her boyfriend of many years and she have built a life together. He has cheated on her several times with people much younger than they are. She confided this information to me and while I wanted to tell her to run from him and start her life over instead I supported her decision to stay with him and try to work things out. This has made her obsessed with his actions while she tries to trust him again. I made the mistake of violating her trust when a friend of his asked me about his activities. In turn, he has sought to end my friendship with her. Yes, I made a mistake. I have tried to apologize to him but he has ignored me. She feels the need to be respectful of his wishes. I also think she wants to prove her loyalty to him even though he couldn't offer the same. Whatever it is I miss my friend. The question is if I will be able to sit by and let her destroy so much of herself while she is trying to rebuild things with him.

With guy friends it's easy; if a girl cheats on him she sucks and he should dump her and I hate her forever. Why do so many girls feel the need to hold on to guys who aren't the best things for them so much past their expiration date? The worst part is that I REALLY like the two guys my friends above are dating. They are totally great guys, they just messed up in their relationships or had a bad example of how to treat people they love while growing up. I want my friends to be happy and loved and respected. I think that's what all of us want for each other and for ourselves. Should we risk losing a friend to try to make her life better? Maybe Sting was right, if you love someone, set them free.

1. My first 3 releases will be out April 27th: I HATE YOU. "The Prime Directive" 7", Committed "The Pride We Share" 7", and For the Living "Broken From the Start" 7". In May/June you can expect a Committed / Good Clean Fun split picture disc and 7"s from Time Will Tell and Wheelbite. And this summer will

bring CDs from I HATE YOU. and Committed. YAY!!!

2. California rules.

3. My dog and cat rule.

4. The second issue of the CD-ROM magazine "Incompatible" will be released on May 5th on Victory Records. 17 bands including Buried Alive, Gameface, the Judas Factor, H2O and Committed.

5. If any of you have good live or interview footage of any Rev bands please contact me since I'm putting together the Revelation Records documentary series and I still need some footage.

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**RANDOM THOUGHTS**

By: Matthias Rauch

Right now I am working at a psychiatric day care place for elderly and disabled people. The work can be quite nerve wrecking or nicely put mentally challenging, since you have to deal with illness and death on a daily basis or people coming up to you asking the same question about 200 times a day. You automatically start to develop a quite unique relationship to each one of the patients and it is hard not to get too attached or close to some of the people. You have to somehow deal with the fact, that from one day to the next people could die or be paralyzed at any time. So you've got to be prepared for anything concerning the patients. I am still not quite able to get used to the situation and the emotional stress that goes along with it. I hope to learn and get as much positive aspects out of the experience as possible even though it is hard if you get to know a person that is walking around, communicating and almost living like a totally healthy human being, who just can't keep up with society any longer and the next day you get a phone call that the person is almost totally paralyzed, can't eat or talk anymore, not even talking about being able to move properly. Stuff like that gets to me pretty much and I think I haven't found the right way to deal with it yet. I am struggling to find this way, it has certainly occupied my mind to a great extent lately. Sometimes I catch myself just sitting around and letting my mind go off about the "why and how" things are the way they are on our little planet. I haven't discovered a solution yet and I am sure I probably never will, but I still can't get rid of it or blatantly ignore it. Maybe some of you have had the same thoughts and feelings about issues like that. What I did find out however is the fact, that we take way too many things, almost everything for granted, including our health, our ability to walk wherever we want, to eat regularly, to be able to express ourselves freely, or to talk in the frame of this little scene, being able to play in your band, release your fanzine or being active in whatever political group or organization you are into. In a way, I think we should probably cherish it more and try to live every day to the fullest, trying to bring out your complete potential, because you will never know what will happen. This may sound a little bit like your grandmother talking (notice the irony), but

there might actually be a lot of truth and value in there.

What I have also observed is that as a way of dealing with it you start to make fun of people. Of course, not in their presence, but when you are sitting around talking or having a break. You start to get a bit tough on the outside to cover up your own anxiety and insecurity. It may sound pretty rude to some people, but I think most people in this kind of job act this way, even though they would never openly admit that. It just takes a lot of pressure off of you to just crack a joke about some character feature of a patient.

Another thing in my job right now is that I can hardly talk or communicate with any of the patients on a higher level anymore, because they would not be able to give you any answers that make sense at all. This makes the whole procedure a bit boring at times, because I would love to know and learn more about those people. I definitely did have some great, interesting and moving conversations with a few of them about their lives and also mostly very impressive and shocking stories about the past. My grandparents were never really willing to tell me about WW2 or share any of their experiences, because I think, they didn't want to live through it once again. Even my grandmother who had been displaced from the Ukraine to work in German bomb and weapon manufacturing plants, would never say a word to me about her experiences in that time, so I am attempting to catch up on that a little bit as I go along.

Coming right out of school and after an outstanding 9 week trip through the US with my girlfriend, I was ready to kick back and relax on an intellectual level. That, however, worked for about two months and then I began to feel really bored and hollow, since I couldn't seem to be able to keep my mind occupied. I started thinking the same stuff over and over again it was driving me insane. So I started reading again and gradually focusing more on the band and my musical and creative development. I don't know how long I will be able to do the stuff I enjoy doing right now or if I will also be sucked into the giant machine that destroys most of one's creative energy. I honestly hope I can resist as long as possible to work a job that I don't like or that doesn't fulfill my expectations of life. Of course, I know that it is always a compromise, but I hope I don't have to sell myself to a corporation or an occupation that I detest any time soon. I believe that real change can probably be better achieved in your job and not so much in a little separate and excluding group. I think I better stop here. Just an eruption of random thought.

Since I love Top Ten or Best of lists, because they are so generic, I will bother you with mine:

1. Everything by J.D. Salinger, John Steinbeck and Nick Hornby. Also be sure to check out Jack Kerouac and Henry Miller while you're at it.
2. Jimmy Eat World "Clarity", it has got to be the best pop record I have heard lately.
3. Punk Planet Magazine
4. Built to Spill "Keep it like a secret"
5. Going out for ice cream and getting sick of eating too much

6. My new bass
7. Favez "A sad ride on the line again", since I love Radiohead, too.
8. Six going on Seven/How Water Music split 7"
9. Drinking iced tea all day (what a cliché, I know)
10. Ozzy Osbourne "No rest for the wicked"

Please feel free to contact me concerning Morning Before (shows / booking), Conclusion Fanzine or just to chat.

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ROADTRIPS RULE!

By: Johan Prenger



On January 2nd there was a show set in Duisburg, which is a town in Germany, about a three hour ride from where we live and about four hours for the people who were picking us up. I couldn't tell all the names and who cares about names anyway (hehe) but the guys from Spirit 84 and some of their girlfriends came down from the North of Holland to pick us up. They arrived with three cars at around 14.30 bringing the message that the dynamo from Johannes' car broke down so they needed to arrange something. Well, a guy came, said it would be irresponsible to drive with that car all the way to Germany... well what? What the fuck! We were already late so...? We kept things hardcore.... GO!

The trip went surprisingly well and at around 18.00 or something we arrived at the club to find out that already a lot of people from Holland were there as well. A lot of kids rented busses together so they could all go and well, that's awesome. You know, maybe that's what I like most about hardcore shows.. You always get the chance to meet up with people you don't see that often. We set up our merchandise table and immediately found out that there's kids everywhere who have to look into 7" sleeves to search for any colors... hmmm, keeps irritating me in a way. Oh well, at around 7.00 it was 'surprise' time as Product, who weren't on the flyers, played a few songs. And they did that well! Product is from Italy and all the guys in that band are heading towards 30 or have already passed that age. I love seeing people my age still getting crazy on stage!

After that, our main men from Friesland had to play and as it was their first time in Germany it was great to see how many kids were into their energetic performance... Or was it mainly just Dutch kids going loose? One thing that I can't really get of my back is how some people think it's cool to mosh so hard that they're really getting close to the kickbox-type kids they despise themselves... or so they say. I've said it before and I'm gonna keep on saying it: Hardcore is NOT about how hard you dance! Go to a kickbox-club and well, I hope you get your head smashed in! Stop violent dancing you macho dickheads! Pfff, had to let go again... When are people going to understand? During the next band, Upright, people were more at ease but that could also be because Upright just plays different music as the other bands today. More metal influenced, stop 'n go stuff and not bad maybe but I got bored pretty soon but that could also be because I don't know any of their songs.

Next up were Germany's new promise Degradation. Now they know how to play pissed-off angry hardcore! And again some people

didn't seem to control themselves, as at some points it was easy to get yourself killed in the pit. I don't know who they were but it sure wasn't funny to see windmilling appear at 'old school' shows.... But Degradation were great, that's for sure! It was already getting pretty late (having in mind we had to drive three hours back later on) when Mainstrike, my friends and brother (get it?) had to do their thing. I've seen Mainstrike like a thousand times before but this was maybe the best show they ever did. It was amazing! These guys know how to build up a hardcore show! Their drummer Pepijn keeps things together when the others go off. Big still is the best hardcore singer from Europe... Or maybe not the best singer but how he manages to get the kids going along with the band is totally great! These guys once again proved that hardcore isn't just for kids who are heading their twenties, but hardcore can be a lifetime commitment. Now that they have plans on touring the States I don't think it will take long before kids from the US get to find out that there are some bands from other countries who can easily 'compete' with their own bands... and that's about time!

After Mainstrike came Eyeball. The band where this whole show was actually about... It was their last one. And the kids showed that! The place went nuts when they started the first song and the place stayed nuts 'till the last chord hit the speakers. It was crazy! When I wanted to stand in the back some more I leaned against this wall to find out that it was totally wet. Sweat was dripping down the walls and from the ceiling! It was Eyeball's last show but they left the scene with an awesome show and that's totally great! I think it was around 1.00 at night when the whole thing was over and after the endless good-bye's it was time to head home.

Pretty easily we found the highway to find out that after about half an hour, Johannes' car lights slowly went down... We (as I sat in his car) tried to drive in between the two other cars but it was clear that you couldn't drive three hours straight with no lights on. There we stood. In the middle of nowhere in a foreign country... Luckily Johannes found a way to call some help-desk. Now it seems that in Germany people don't know how to fix cars... We had to wait for over one and a half hour for someone who would put the car on some trailer, bring us to the Dutch/German border (which, by the way was pretty comfortable, the guy drove a huge Mercedes). The two other cars already went home, as there wasn't really any use for ten kids spending the night in cars... Well, as we were dropped at a gas station just across the border, Johannes called the Dutch car-service and this guy turned up real soon and had the car fixed in less than ten minutes! Can you believe that? In Germany they had to send two guys, we had to wait for over one and a half-hour and this technician fixed it in ten minutes! Well, we went off (It must have been 5.30 or something) and we came home at 8.30 where the others had just arrived. Yeah, Johannes drives fast! We had coffee and tea together and while the Friesland kids had to drive another hour, I decided to skip sleep while Suzanne went to bed for a few hours... It was indeed a road-trip... And it was a good one. It's great to spend time with friends, even when there's trouble on the way.



SANCTUARY FROM THE LAW

By: Ian evr

I've had a few problems with my driver's license. By 'a few' I mean that for a long time the powers that be (in this case the New York State Dept of Motor Vehicles) have repeatedly seen fit to suspend my driver's license, which in their opinion means I can't drive. In my opinion it means I am a FUCKING OUTLAW and therefore cool.

The first time I lost my license was due to some obscure NY law that you have to have insurance on your vehicle (anyone who lives in New York will appreciate the humor of this, because we're not allowed to say, think, or write the word 'car' without the proper set of notarized documents certifying that you've plunked down \$10,000 for the privilege of paying for someone else's damage when they slam into you in a drunken narcoleptic fit). I was on, I believe, my 9th car - a 1987 Volkswagen Scirocco (see my column in MAGAZINE for details about that ride) when I was given the opportunity to 'take care' of my mother's new car for six months. She was going to Mexico to do some work for the cult she used to run and needed me to use the car regularly, which wasn't a problem for me as I tend to put about 40,000 miles per year on cars I drive.

I took the Volks off the road, meaning I drove it to the other end of the driveway, let it sit there, and didn't pay for its insurance. What I neglected to do, however, was surrender the plates. Apparently THAT'S the crucial part, but I didn't discover that until almost a year later. My mother had fled the cult center after a few months and taken up with a beekeeper who didn't speak any english. They had moved to the Southern coast of Mexico and were living in a coconut grove on the beach, so I was in the clear for a while with the car. Anyway, one day I received this letter from New York State that said something to the effect of, "Dear Dickhead. Your license has been suspended for the past 8 months because you didn't turn in your plates. You may apply to try to get it back in six months or so, you asshole."

I was unhappy to hear this, but didn't let that stop me from taking long road trips during which I took lots of drugs and drove at unsafe speeds through congested metropolitan areas, tempting fate and law enforcement agencies. Fortunately I wasn't caught during that time, and eventually I had a friend forge some documents that got me my license back.

THEN... In January of 1998 I was pulled over for driving really fast. The officer was from out of town. He said he had to give me a ticket but if I pleaded not guilty he would help me out. So I returned the ticket with a not guilty plea. For the next several months I waited and waited for the letter that would tell me when to appear in court, but it never came. After a few months I decided providence had smiled upon me in the form of a lost appearance ticket, and put the whole thing behind me. THEN, some time in October I got one of the familiar notices in the mail: "Your license has been suspended, you are a sack of shit, we don't like you and you're ugly." Apparently what had happened is that my roommate had gotten the mail and, in an attempt to give me my letters, had helpfully stashed them under a pile of lint behind the dryer, where I would be sure to stumble upon them. I called the number on the notice, which turned

out to be the judge's home number. After his wife woke him up (I was off to a FANTASTIC start) he told me to come to court on Tuesday and we'd get it taken care of. The following Tuesday I approached the bench when my name was called and the judge (who I had seen "professionally" on several other occasions) said he didn't know what to do with my situation, and we would adjourn my case till a date in November, when the other judge (the one I hadn't met) would be in. In November I returned to the familiar confines of the courthouse and faced the new judge. He told me the trooper wasn't around, but if I wanted I could change my plea to guilty. "Hell yeah," I thought to myself, "or I could just cook my arm and eat it..." I told him my plea was not guilty and I didn't think it would be wise to change it. He shifted unhappily in his seat and said irritably, "Fine, we have to go to trial then." I was ordered to appear again in December on some hideously inconvenient date, and I was given a special court order stating that I was allowed to drive with a suspended license until my next court appearance. So in the cold cold month of December I once again found myself at the local courthouse waiting for my fate to be decided by an irritable old man who wanted nothing at all to do with me. One of the first people called was a guy who had gotten a speeding ticket. He pleaded guilty and the judge let him off with a slap on the wrist and a \$75 fine. Apparently this judge was the type who thought himself such a decent sort that each person should throw his or herself at the mercy of his infinite judicial wisdom. I'm guessing this judge is Catholic and is a strong believer in the admission of guilt as a precursor to forgiveness. I was loath to entrust my future to such a fucking crotchety bastard, however, so when I was called to the bench I said, "I was told to plead not guilty, so I think that's what I should do." The trooper was again not available so my case was adjourned for another month and my court order was extended until the next date. This is getting long, so let me wrap it up. At the end of January I appeared for what would be the final time about this thing. The trooper greeted me as I walked in. He had driven all the way down from somewhere hours away, but said it was the first time he had ever been contacted about this case. He said he would help me "as long as the judge isn't a dick." Then we walked directly up to the bench, he said some legal shit to the judge, and the judge asked me if I would plead guilty to a lesser speed. I told him I would, thinking it was better than nothing, and he responded by giving me a 'parking on the pavement' conviction with a minor fine. I got my mothafuckin absolution. I can get my license back now too, or so they say...

VOTING

By: Stephen St. Germain

If there is one subject it seems like all most all people in the punk and hardcore scene have an opinion on is voting. No matter if they're extreme leftists or if they are just normal run of the mill kids (which is not a bad thing cause I am as normal as they come) who maybe have a certain ear for



national happenings but not really involved, still have a strong idea of the effectiveness of the vote. It's like one of those things punk/hardcore kids are "supposed" to think about. Anyway, there are two real sides to the issue. First, The Crass like idea that is when you vote your voting to keep the present system in place, which I think we can all agree on is a very warped, tyrannical and money oriented political system. Then there is the side that believes that voting is a right you are given so you should exercise this right, because it COULD change the present system.

The first idea, I would say that I identify with more, because I have ALMOST no faith in our government. I believe that politicians, as human beings are prone to the same temptations and power hungry tendencies that is inherent in being a human. But being in a position to where they can effect (and despite the Washington dead lock they do effect what happens in the country) the lives of the people in our county and abroad. I think that this is position that (with out really being able to give a solution) should be held by no one because of the before mentioned facts. Now, I realize that I may sound as though I am advocating anarchy which has it's positives and negatives, but I am really not intending too, I am very up against a wall as far as a practical solution to the corruptness and paradoxical identity of our government. But as far as voting figures into this equation, when you go to the polls and vote you are saying "that I believe that my voice will be heard", which is validating the idea that a voice can only be heard through the action of voting. First, what is validation? Validation is showing an idea to be true and correct(you could also insert the word just, as well) the idea is validated because you are participating in the system that designates your voice to be heard through a ballot. This is saying you can have the right to freedom of speech and our government is (supposedly) a government for and by the people, but here is the only political alleyway in which you can exercise your freedom. You can boycott, protest etc. but if you want to have any direct influence in politics you can either join as lobby group, or vote. Two options, that's all. And I don't very well agree that voting is a right you receive. This idea could off shot into another whole article, but people act as though it we are lucky to have it. Yes, others live in countries were I might be shot for writing this, so in the respect we are lucky. But at the same time, we are human. So therefore we have certain rights just because we are human, they are called human rights. If I am supposedly free here in America, why do I need a governmental entity to "express" my freedom, and tell me I have it? I am free to think and to be whether a government says I am or not. I am forced to pay taxes to my government, yet I was given the right to vote? That doesn't make sense.

One very sad but true effect of voting on the average citizen is once he or she votes they take the attitude that they have done there deed for the good of their country, they have taken a stand and showed that they have freedom. If this is freedom why is your vote sent through an Electoral College system? If

this was a pure and simple freedom then why is the ultimate say left up to an elector that has no responsibility to the constituency that placed the vote (this is in the case of a presidential election).

I guess I have painted myself as a very anti-voting person. Well, I think that the ideas and processes that the people of America accept as true and just are completely backwards. People (I won't leave myself out of this entirely) are brought up to be dependent on the government. When the government is good, life is good, when government is stagnant; life has a great tendency to stagnate. People define their personal freedom and well being based on a political human creation, instead of realizing that freedom can not be given and taken away by a government because you have it as a person. But the catch is, depending on what political system you live under, denotes how these freedoms are expressed. But if people, especially here in America took the attitude that we have these rights because we are alive then maybe they would be willing to do more than cast a ballot to have our "friends" in Washington express these freedoms.

This previous tirade on freedom ties back into how voting relates to people. I, as stated before think that in many ways voting is not a prudent, effective way of voicing your opinion. But if you look at it from the angle of a freedom and guaranteed right then voting makes a little more sense. If you desire to work towards the basic human freedoms to be expressed then voting is one means of participatory action (but is best when in conjunction with other actions). For example, when something such as abortion legislation comes up that, if passed, would make it illegal for women to have abortions then this is something that a majority of votes would directly effect and hopefully prevent a passage of such a bill. The same goes for social welfare, homosexual marriage, and various other legislation.

I guess it boils down to this. You are validating the system when you vote, but we also live within this system and some legislation can benefit humanity and human freedom. So in some cases, if not a healthy number of cases voting could be a very important avenue of change, I would be a fool if I said 100% otherwise. But it ultimately means that people MUST become aware of what is going on in Washington D.C., Kosovo, London, Moscow and elsewhere around the world. So this way they can make informed decisions and take part in working towards a better society, and throw off the yolk of dependency that we were born with on our shoulders.

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CAN'T THINK OF ANYTHING BETTER

By: Johan Prenger



A blank page in front of me. Or actually it's an empty screen. That's weird. I couldn't even remember how it feels to use a

typewriter while in fact the first few issue from reflections were all typed on such an old mechanical machine. Funny. Okay, where to write about? It's a Saturday afternoon and it's raining again, like it always does on weekends, or so it seems. I just spend all day writing reviews for this very issue and I was getting tired of it so in fact this whole piece is just written because I'm bored of listening to crappy music. Nah, not really! All right. It's March 20 and that's almost a month after my 29th birthday. 29 and still nothing but hardcore and related stuff on my mind. I lately thought about that for a bit. I kinda 'arranged' my whole life around this hardcore thing. My best friends are all from the hardcore scene (you know who you are!) and whenever I don't have to work at my daily job I'm always, one way or another working or enjoying hardcore related things. When we have to travel by train for a few hours I either end up talking with Suzanne about reflections and what there is that we have or want to do or it's quiet and we're reading fanzines. Now that I think of it, that's not all true as the both of us talk about all kinda stuff of course. But what I wanted to say is, that to me, relaxing and 'doing nothing' often means reading zines or listening to hardcore. I sometimes think about how it almost scares me that the hardcore community is all we can think off. That every aspect of it, is our frame of thoughts and that it doesn't really get any further than that. But at the same time I realize that it's all nothing but an extension of our way of thinking. I didn't change any thoughts about society just for the sake of the hardcore scene. It's not that 'because it's not okay within hardcore' that I think in a certain way about certain topics. Not at all. The hardcore scene however gives me, in many ways, through lyrics from bands, but mostly through what's written in zines, the opportunity to think different, to look at things from a different direction. Whenever you're at school or work and you, one way or another have to deal with people who don't have anything to do with hardcore, and often think totally different and also don't understand anything about "what the hell got inside of you", you'll find out that most of them just think the same. And that thinking often means whatever everyone else says, they'll say too. You won't find that in hardcore.... (silence).....

Wow! What the fuck is going on here? And I'm already apologizing here because I'm sure many think of me as another old fart going "it was better in the early days", but why are so many new kids (and older too!) only concerned about colored vinyl and getting as many records as possible? Yeah, sure, it was good that old school got its new wave of popularity. "Now we don't have to think or worry about veganism or saving the earth and all that crap, it's hard enough getting all those different pressings from Chain of Strength". What happened to hardcore? What happened to people caring and sharing? "Nah, as long as I have five Floorpunch-Europress 7"es" Is that what hardcore is all about? Can't you see that making a cheap photocopied cover is a great way to get rid of another bunch of crappy recorded 7"es? Please, let's not forget what this whole idea of hardcore is all about. That's not the main thing people! Sure, I love collecting (some) records too, and there's

nothing wrong with trying to trade and find records that have value for you. But that's not what hardcore is all about in the first place. I know that I am sometimes getting all tangled up in business and money-related stuff because of this zine and the label but I'm also pretty sure of why we're doing all this. And Suzanne and myself are always trying to keep that focus clear. This is not about being a big business. It's not about making a career. It's because of the love for something special. For something that can't be compared with anything else. And the reason that it can't be compared with anything else isn't because of getting many records or wearing cool clothes. The reason goes way deeper. We have something special at our hands kids, don't let that slip away. It's way too important for that. Hardcore is something really special. Please, keep it that way! Before ending this short writing, I looked back at the sentences that I wrote and I laughed... I started off about myself and I end up kinda 'preaching'... That's pretty funny, don't you think? But that's not how it was meant... Don't overlook the last things that I wrote. The fact that I did and realizing that I wrote it before should say enough about how this bothers me. And how serious it is. I'm not going "make hardcore a threat again" because those times are long gone for me. But I'm still positive about that change... And that we have to make that change. We really do make that difference. We're more than a youthculture. Believe in that, and express that. Or can you think of anything better?

SOMETIMES FRIENDS FOREVER...

By: Suzanne van Bilsen



In about fourteen days my former best friend during college, will get married. She's the first of my circle of friends from back in the days that will get married and I'm not going to her reception. Why not? Cause I don't see a point in going there and acting hypocrite while I actually have no relationship at all with her since some 4 years already. Everybody must have had friendships like that. All day already I've got a Gameface lyric in my head "sometimes friends forever won't last a summer" and it got me thinking about friendship. Some people find me rude and impolite by not going to that wedding and actually for not having contacted her for more than a year already. Last year I got this little card from her saying she was disappointed in me that I didn't get in touch with her, although she had written me with Christmas and with my birthday. Well, actually I did buy her a postcard for her birthday, but just didn't post it. Says enough for me. I 'lost' a lot of friendships because of I moved to up north some three years ago. I put lost within parentheses because I don't really think it had to do with me moving up here. In my eyes, people are just too lazy to actually visit me and see where I live and a lot of people just think this area is the end of the earth. Well it's not (but that's another frustration column...) Anyway, I guess after graduation, the interest in each other disappears and people just go their own way. My friend and I have always lead different lives, also during college. But now it's even different I guess, especially since we live far apart and I spend most of the time I have on hardcore. She is more of a conservative type of person and doesn't understand anything from it

at all. I barely have time to meet up with my two old friends and all sorts of present friends. Lately I came to the conclusion that I value friendship different than other people do.

At the age of 26 (which I am at the moment) I don't want to have friends to visit on Sunday afternoons, as they fill their livingroom with smoke, drinking some sherry or red wine while their kids are playing. I don't want to fill my free days with talk about where they'll be going for their next vacation or how many sales targets the husband made, how it would be nice to go on a short holiday together (I did that once with my 'wedding' friend and believe me it was a disaster! It ruined our friendship, so I would only recommend it when you're completely certain you can get along well with your friends). Where I got these ideas ...? I have a whole childhood to recollect from. I spend so many Sundays at peoples' houses, in their gardens, on the playground, on the attics with their children it's not even funny anymore. I know I don't wanna be like that at this very moment and I definitely don't wanna be like that when I grow up (cause yeah I distance myself from people my age or even younger living it that way, I still see myself as a kid, sounds familiar fellow hardcore kids?).

I do know that friendship (also or even more often especially the 'old' friendships) has to be nurtured. Friends don't come easy and you constantly have to work on building that bond and keeping it strong. But I also think that's something to come natural and if you have the slightest idea that you have to make some real effort to actually go see or contact your friend, then there's something seriously wrong. In my point of view, friends should not take any (negative) effort at all. Luckily I have some best (girl) friends who think about that the same way. We never pressure each other or anything. We know we think about each other often, probably more often than we really know and for me that influences and strengthens my bond with them, although I'm not physically with them. I love my friends dearly and know it's vice versa and therefor I think I can easily let go of the forced idea that you just have to see each other at least x times (a week, month, year) otherwise the friendship will blow over. Yeah if you love someone.. set them free¹. Through Reflections I got to meet (and still do) so many great new people and some of them (although I've never actually met a lot of them) give me as much as fulfillment as my 'daytime' friends do. That would also be one of the strengths of hardcore. For me hardcore proves to be a real Network of Friends² where in a lot of cases it's just unneeded to actually see each other in person or experience each other physically. And to be honest this is the way I love friends the most. You know who you are and (also oversea) .. I love you.. You make my life look brighter every time we speak. Some friendships might not last a summer .. I know some who do and that's enough for me.

¹ Haha, I guess Sting (and my friend Susan) was right after all.. ² © my pals at Coalition Records

gameface

INTERVIEW WITH JEFF CAUDILL

Somehow, Gameface has always been one of my favorite bands. They were one of the first bands that played poppy emo music with lyrics that were for real. At least, that's how I felt it. How Jeff, their singer, managed to write down these little frames of thoughts in songs just amazes me. How he's able to write about his childhood or a relationship. Somehow you can tell that he's for real. He doesn't try to write things down worse or better than they actually are. The first thing I ever got from them was a 7" and there's this song called "home" on it. I got it when I just moved out from my parents and got my own house. There's no better way to describe how I felt than read the lyrics from that song. And that's just one thing... Whenever you get the chance, read the review that Norm Arena wrote for their album "Good" in Anti Matter. If that, along with Gameface's music and lyrics doesn't move you, I don't know what will... So, when I got the opportunity to talk with Jeff I didn't have to think long. I was actually surprised by his calm voice and almost shy behavior. We didn't talk for long but I had a good feeling afterwards, and that's by far enough...

Hey, are you working at Revelation Records?

Yeah, I do graphic design here.

First off all: can you give me a short history of the band

Well, we're around for a long time now. Since 1981 actually. We got together like any other band I guess. We put out a 7" on Nemesis records then a record on Network Sound. After that the "Good" album on Network Sound as well. After that, our original drummer died...

I know... I guess we'll come back to that later...

... We kinda quit for a while but we got back together in '95 and did the "Three to get ready" and then we toured Europe. That was the only time we came over to tour Euro pe. And that was fun. Well, the

drummer that replaced Bob, the original drummer, well, we

more happy than I ever was before with what we do now.

Isn't that difficult on stage? Playing guitar and singing?

It took a little while to get used to. But now, it's getting to the point that I don't even have to think about it. Some songs took a little more practicing than others did but I have so much fun doing it and well, that helps too.

That's kinda funny because I also did an interview with Kevin Seconds for this issue and he was going: "I hate playing guitar and singing on stage. I just can't go off the way I want to!"

I can see it for a band like his. With their music I can totally understand that a guitar would hold him back but for me, I'm just more comfortable now. And well, it improved the sound so much. We're way more capable of what we always wanted to

... To me... I kinda put that to rest. I don't really feel like talking about it but... He had some real serious problems with drugs and that's... It's the typical story, you must have heard things like that a million times before. And I don't want to get into details and I don't wish that happens to anyone. It was the worst experience ever...

Was it hard to continue doing the band after that happened?

For a while. About a few weeks after that happened we didn't talk about the band anymore. We also always said that if one couldn't make it doing the band we wouldn't do it at all. But in this circumstance... We didn't want something like this, something so stupid, ruin everything that we build up together. So we decided to go on and it was definitely the best decision we could have made. If we would have quit and kinda let the band die

IF WE WOULD HAVE QUIT AND KINDA LET THE BAND DIE WITH BOB, THAT WOULD HAVE FELT LIKE LOSING TWICE.

replaced him because he wasn't into the Gameface material anymore. That new drummer played on the "cupcase" EP and he also plays on the new record. I also started to play second guitar on the new songs and album.

Why did you decide to do that?

I don't even know why I didn't do that before! It added so much to the new material and the sound in general. And it's way more fun for me to play the guitar. And I don't know why I didn't do it before because I mostly write all the songs on my guitar. We're really happy that we did it. I'm

do but just couldn't because we only had one guitar. We could do things in the studio but we didn't because we knew we couldn't pull it off live. And now we can do that.

You talked about your old drummer Bob... Okay, this happened: At the time I read Anti Matter zine and Norm wrote a review about your album "Good" and how he wrote it, mentioning that your drummer passed away, he committed suicide.... That totally got to me and that's how I end up getting that album and maybe you don't want to talk about it but...

with Bob, that would have felt like losing twice. I mean, losing a friend and then losing something that's also so important in life... It was...

You wrote songs about it?

Yeah, I actually wrote a few songs about it. The "three to get ready" album is actually about the whole thing...

Can you tell me something about how you write your songs? Because, honestly, the lyrics are maybe the thing that attracts me most to your band and...

Well, sometimes lyrics come real easy and

sometimes they don't. And then it takes a long time to finish a 'thought' so to say. But what I do is: I try to always take a piece of paper with me at all times and when anything comes up that I feel like worth putting on paper, I write it down. I got this whole book of random writings and I try to put that together and write songs from it. What comes out... Each song is actually a little story.

That's the funny thing because your lyrics, to me seem just like these little stories that you could tell anyone. Not like different lines but actually a story with a beginning and an end.

Yeah, that's how it goes for me. You could write the same lines over and over again but I feel like that a song should be something that you can maybe learn from.

Are you a real serious person?

Hmmm. Not really serious in the way that.... I'm not serious all the time. I'm definitely one of the first guys to joke around. I'm not 'darkened' serious by any means...

Many people would consider Gameface an 'emo' band so...

Yeah, I know that but we're definitely not necessarily emo like this whole 'new' style



had their first album out.

Exactly. It's like the same with us somehow... We're proud of that.

What's your background? How did you get into hardcore or punkrock?

experience wasn't the best to be honest.

Let me tell you that I didn't even know you ever toured Europe! Was it so badly organized?

(Laughter) Yeah, it was horribly



THE DAY AFTER I SAW 7SECONDS... I WANTED TO BE THE GUY ON STAGE WITH THE MICROPHONE.

of emo... That repetitive, drooling, crybaby sort of emo that we're used to hear these days.

I mean that mostly because of your lyrics because they're heartfelt and emotional. Not so much the music.

I appreciate that. That comparison is at its place.

Do you, as a person feel at home in the hardcore scene?

I feel more at home within hardcore than in the punkrock scene. I think that we are too nice for the punk scene and we're somehow sometimes too soft for the hardcore scene but everything seems to end up working out for us. In the long run... I think we're more accepted in the hardcore scene somehow. And I don't have a problem with that. We want to play our music to anyone who wants to listen. It's weird because I talk with a lot of kids that are in these real 'hard' hardcore bands. And bands that plays the tough metal style and they really like Gameface. It's weird but well... It's really cool!

Kinda like with Sensefield... Everybody in hardcore loved that band when they

I got involved with hardcore, actually Straight Edge... The whole Orange County style. Bands like Uniform Choice, Instead all those bands. And that was in '87 or something. Before that, I was strictly Heavy Metal. Iron Maiden, Judas Priest, bands like that...

Okay, gotta ask about your age now! I'm 27.

I knew it! Everyone our age has that Heavy Metal background!

(laughter) We all have that dark past! So when I heard that style of music, metal was over for me. I immediately I went going to all the shows I could and I heard 7Seconds and The Descendents and they kinda got me into a more pop-style of hardcore. The day after I saw 7Seconds... That was it for me. And that's kinda why I didn't choose to play guitar in the first place. I wanted to be the guy on stage with the microphone. But well, I realized that I have a talent for the guitar so why not use it? We played with 7Seconds once and they played "99 Red balloons" and well, on the "one plus one" record they have this small middle section in that song and they play a part of a REM song and I'm also a big REM fan. I love REM. Well, and I sang that REM part when we played with them so that's definitely a highlight for me.

That's awesome! So, that's your best 7Seconds memory!

Yeah, and the time I was thrown out of a show... I wanted to climb on stage and they threw me out man!

And you were just so hyped that you wanted to be on stage! (laughter)

Yeah! Exactly!

Do you have any plans on coming to Europe soon?

Well, we definitely will come over but nothing is sure yet. When we come that will be around September or October I think. We've only been there once and our

organized. I feel bad because we got home with a bad taste in our mouth for Europe. But I know it'll be better next time. I'm sure.

Something more about your lyrics: Did you ever felt to write more... How to say that? More 'revolutionary' kinda lyrics? More provoking maybe?

For me... Not that I don't think that there isn't a place for politics in music because I think there definitely IS but Gameface isn't one of those bands. I think it's not our position.

And how do you feel about the bands that do? Like the real militant stuff?

Oh, I honestly don't listen to it. I think that they should do it when they feel it's right but to me... I don't know... I don't feel it's necessary. (kinda with a sad voice...)

You're not so much a militant guy at all?

No, not at all.

You like the way, getting back to them again, 7Seconds expressed things better?

Oh definitely. And I think that's the way it should be.

You don't like how some things are happening in the hardcore scene right now?

Yes. That's true.

I couldn't agree with you more.

I'm glad! (getting some happiness back now...)

Okay... hey... that's about it I guess... I like your new album. Just want to say that.

That's cool. What we're doing now, that's kinda what we wanted to and I don't care if we fit in some sort of category or anything. I'm real proud of what we're doing.

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I know people will think of me as an old dudette when I'm talking about the early days (okay, earlier... I'm not *that* old), but there's something I really want to get off my chest. I have been politically engaged since I became a genuine smalltown punkrocker over a decade ago and during the years I have developed and differentiated my ideas. As I became less politically active, my ethical consciousness grew. Instead of showing other people what they're doing wrong I'm more

BY MANON LAMÉRIS AND DIANA BOERKAMP

instant dinner and feel so good about themselves because they just saved the earth. Not. Soy beans are not being cultivated in Europe. They are imported from other parts of the world where they get either sprayed with poison or are artificially manipulated. The only option is to eat as much organic food as possible. Considering pollution, animal and human welfare, exploitation of nature's sources and even state and multinational politics

of veganism in the straight edge scene brings back a part of the politics. A lot of straight edge kids just follow this "must be vegan" way of thinking, and give themselves the idea of making a change. But you have to start thinking about the whole picture because you can't change society when you act as if other issues are not important or do not exist. Not doing so makes vegans within the straight edge scene narrow-minded, disrespectful hypocrites who act and

HARDCORE ETHICS

VEGANISM: A FOOD ISSUE?

looking into my own life and trying to figure out what the results are of my every-day-life actions. For me, hardcore has always been about a certain consciousness, an awareness of what's going on around us. This includes animal welfare, human rights, state politics, multinational exploitation, etcetera. Although I grew, I don't feel "the" hardcore scene grew with me. I see more and more extreme fanatics wandering around in the scene, calling themselves 'hardline', 'vegan warriors' or 'Earth Crisis' and following the accompanying rules, like it were a religion. Is this really about making a better world or is it about making a better me?

It really bothers me when I see kids, who claim to be different and aware and sober minded and animal-friendly and all that, walking around on Nike shoes and wearing Kappa sportswear. How can anyone make a difference or even really care about what goes on in the world when they wear hundreds of dollars worth of rags put together by little children's hands. They say they don't want to be part of the meat industry, but instead they get screwed by the fashion industry and don't even notice it.

Personally, I have far more respect for a true and honest vegetarian, than a vegan that gets his genetically engineered soy-products at the supermarket. When you're so concerned with animal welfare, how come the only info I get at PETA-benefit concerts are the disgusting pictures of crippled and tortured cows and pigs. It only ruins my appetite and I don't even eat meat... But all those kids that think they have seen the light, run to the nearest supermarket to get their soy

it's only natural to feed yourself with what your local/national agriculture provides. Okay, I'm realistic enough to know that it's hard to give up what we're used to and I don't want to say that we should all stay home and eat our tulip bulbs, but I just want to make a point. If you're gonna be an extremist, be a consequent one! If not, please reconsider your attitude and show some respect for people that maybe do not live up to your standards, but have indeed made a lot of positive changes for themselves.

It's okay with me when you're only in it for the fun, but if you really want to make a difference, think about the consequences of *all* your actions. It's not so hard to become a vegan or straight-edge, but it takes that little extra step to integrate the principles you supposedly stand for, into your life. To me, hardcore is not just a label, it's truly a way of life...

Manon
"down for ever, marked for life"
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Back in the days the European punk and hardcore scene was critical and political. "Hardcore is more than music" Straight edge was and is a part of this punk and hardcore scene. Straight edge tried to be a positive force by not drinking, smoking or using drugs. Vegetarianism and veganism became and still are a growing issue within the straight edge hardcore scene nowadays. The punk and hardcore scene, straight edge and the veganism within the straight edge, all have developed and are more or less going their own way. Politics are not so important anymore but the development

behave as if they are a chosen few. A look around!

Veganism is against the cruelty done to animals. Respect for life! Does this mean that this cruelty is even worse than the cruelty against human beings? I don't doubt the fact that there is cruelty against animals but how come war, child abuse, homeless people, poverty, human rights, fascism, racism and sexism and so on are hardly issues for those vegans? Does the human life involved not count? And not only animals are the ones without a voice! How do you expect people to care about animals if they don't even care about their own kind and vegans don't care either? I can hardly call that respect for life! Most fashion clothes we buy and wear are made by children and women for almost nothing and under bad circumstances. Is this what we want for being a fashionable vegan straight edge kid. Most vegans don't seem to have a problem with buying fashionable clothes. And especially in the straight edge scene the peer pressure is high to look just as your friends.

Veganism is an answer to pollution. Being vegan means you don't support the cruel and polluting bio-industry. Pollution is also caused by the huge production of goodies we mostly don't need. Even the soy products are things we can miss. Soy is something that cannot grow in this part of the world. So it means it has to be grown somewhere else, transport it over here and make it into all those nice desserts we so much like. Think about all the costs and energy involved that is actually totally wasted in the whole process. Not to mention all the garbage. And then I didn't even talk about the "throw it away" lifestyle we have in our

society and where all the vegans are a part of. So why do these so-called vegans buy and buy mostly useless stuff? And I doubt if you think about how polluting your own behavior can be in many other ways. Being vegan means that you don't eat meat. Cattle are mostly fed with soy from Africa. So more vegans and vegetarians means the use of less soy for cattle so Africans can use their ground for themselves. (Simple scenario) But we eat products that come from all over the world and are specially grown for the western market. And we are a bunch of spoiled persons, who wants to eat certain products the whole year. Where do the strawberries in winter come from? Eating food that can be grown in your own "backyard" can mean an end to the weird business of transporting food all over the world, can feed people everywhere because we all have a "backyard" where we grow our own local food. Biological food is the best option because it is grown without the use of pesticides. So veganism is more than just stop using animals' products, it takes a change of diet for more reasons than only the animals' abuse. We live in an industrialized society but how about the people in the so-called undeveloped parts of the

world? The western world is convinced of the blessings of the industrialization, and we want the whole world to be industrialized. But most societies had a way of being before this and mostly it worked 'till our western civilization brought it out of balance. Coca-Cola everywhere! Except for maybe the part about how the sugar is produced Coca-Cola can be considered as vegan. Have you ever thought about everything you eat and drink in a different way than if it is vegan or not? Most corporations don't care about veganism as long as they can sell and make profit no matter what. Most corporations are in one way or another responsible for damage done to humans and the environment. In a way you can say that if we buy these corporations products we agree with it or that we don't care about the damage that is done by most of those corporations to people or to the environment. Does veganism mean that we agree or don't care? Maybe all the products you buy are vegan but does it mean that these products are cruelty free?

So being a vegan doesn't mean that you are cruelty free or that you don't pollute or are taking care. And I didn't even mention all the arguments I can think of! But hey, I

can hear you thinking, "me being a vegan is the best I can do considered the circumstances, I can't take care of everything". You are so right! So how about; the freedom of choice! Everybody lives his/her life the best he/she can do. Who the fuck do you think you are to judge a person for the choices he/she makes? Even though this choices are not vegan and not even straight edge! A few years ago I saw a T-shirt that said "Go Vegan or go Fuck Yourself". I still rather go fuck myself than to be a narrow-minded disrespectful hypocrite who wears a T-shirt is made by women in bad circumstances, sold to the maker by a huge corporation with a lot of profit and is probably printed with chemical ink and is on top of all another thing we don't need because there are already so many T-shirts we can wear!

This piece was written with respect for all the people who contribute in the struggle for a better world under the circumstances and in their own way! Feel free to react on my article and either e-mail me or reach me through Reflections.

Diana
E-mail: ladadiana@hotmail.com



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- [STILL] PALATKA I ASSHOLEPARADE SPLIT 12" SEEIN'RED DISCOGRAPHY CD 1
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Interview: Johan Prenger, all photos by Cliff and Maria Hopkins, unless where stated.



I don't exactly have a list with people that I want to interview or anything but there are a few persons who are always on the tip of my tongue when people ask me with whom I really wanted to do an interview with. In Reflections' time of existence I had the opportunity to talk with quite some persons that were in one way or another important to me. For this issue I had the guy in mind who maybe, and I'm sure he'll never admit it, set the standards for what is called 'posi-core' these days. I think that the fact that we decided to do a tribute album for his band says enough about the admiration we have for this man and his band. 7Seconds started almost more than two decades ago and is still going strong. We wrote Kevin for the first time on June 14, 1998 to let him know about our ideas, our plan to do the 'Fight The World Not Eachother' compilation and to be honest also for his 'approval' on doing this. Cause we would never have gone through with it if he wouldn't fully support it. Anyway, he wrote us back that he was totally honored and gave us our blessings for putting out the album. I'm sure this sounds incredibly stupid and now that I re-read all the messages we wrote to him it sure looks like we admire him as some sort of hero, and frankly ... that's not far from the truth! We started with this project in June last year, but you can't believe the troubles we had to actually do this interview. We obviously didn't want to do it through e-mail but he isn't too fond of long-distance calls (well in fact his wife Allyson would get mad with him, he told me later). After numerous e-mails, answering machine messages, we finally made the appointment to do the interview Saturday, February 20, 1999. You would never believe it but we were both kinda nervous about the whole thing. It took us so long to finally get him to give us an exact date and time that we were a bit stressed out. It appeared to be unnecessary. He picked up the phone with a friendly 'hello' and I knew this was going to be one of those interviews that I would not easily forget. Thank you Kev for your influence, your tolerant outlook on life and for showing me that you can be 37 and still totally hardcore in all its aspects.

7SECONDS

INTERVIEW WITH KEVIN SECONDS

How is 7Seconds doing right now? What are you guys up to at the moment?

We're very well, we're getting ready for recording a new album finally and that's our main thing right now. We want to try and have it out by June and then we have a chance to go on this year's Warped Tour. So, in order for us to be able to do that tour we have to have an album out by June.

And on what label?

It's gonna be on a label called 'Side-One' out of Los Angeles. They've done stuff with bands like The Swinging Utters. The 22 Jacks and it's a cool label. It's pretty young but we really like the people who do the label. It's tight knit, they have an understanding what we want to do. The people are all musicians, they're all in punk bands themselves and that makes just a lot more sense.

And what style of music can we expect?

Fast and melodic! (laughing) You know, I think we're started to come full-circle. The new stuff is pretty fast but also got a lot of melody. I think it's gonna be a great record. At least we are pretty excited about the whole thing! (laughter)

So, you're also a real 'full-on' band again? Are you playing guitar and singing or just doing vocals?

No, I'm just singing.

again. One of our older guitar players, Bobby Adams, is back with the band again and things are going really well. We definitely wanted to have another guitarplayer. Especially for the shows. It was kinda hard to find the right person. I mean, many people know how to play the songs but we definitely wanted someone we could get along with as well. Someone who knows what we're about. And Bobby is that person and he's also playing on the new record.

Do you feel that things have really changed when looking back? Has the message changed...

I don't think that the message has changed. We're still pretty much think the same way, if not even worse about some issues. But musically it's obvious that we changed a lot over the years. And well, we like to keep things fresh for ourselves. Sure, there were hardcore kids that didn't like the stuff that was more slow and whatever but we just do the things that we like and be true to that. That is kinda the plan we followed with the band. Yeah, sure we changed but like I said, things have become kinda full-circle. The new songs are shorter and quicker and really fun to do. We base a lot of the stuff on what happens at shows because that's really what we love to do.

And you

never get tired of playing this kinda music? I don't know how old you are but...

I'm thirty seven.

Well, let's face it: it's not really normal to be 37 and play punkrock. You should have settled down by now! (laughter)

You know... I've always been a little kid at heart. And that actually runs in the family! Everyone in the family has a lot of energy and I guess... We enjoy life! And as far as settling down, get a real job and all... that's fine for some people and I have respect for that but I never felt that would make me happiest. I'm just doing what I wanted to do my whole life and well, I worked for that as well...

Music pays the bills?

Yeah, it pretty much does. I'm really good with money. I don't have a new car or anything. I'm pretty good at holding on to money. We certainly aren't rich by any means and we don't have a lot of money but we seem to manage things. We get money from royalties, playing shows. And I also book shows and I make a little money off of that as well so... I can get around.

Something else that I'm really curious about: Do you follow what's going on in the hardcore scene nowadays?

I try to. I don't go out and buy records like I used to.

Where

BANDS AND PEOPLE ABOUT 7SECONDS



I can still remember as if it were yesterday. Skating up to the mall to go to Camelot with my brother Carl and our friend Simon. This was actually nothing unusual for us. We would go up to the mall and look at the "alternative cassettes" a couple of times a week. But what made this trip so special you ask? Money. We had it and we were ready to spend it. After looking over everything, Carl and me decided on the 7 Seconds "Old school to new school" tape. It was a name we recognized from local ramps, grip tape and graffiti at the Greens. So we skated back to Simon's and listened to our new purchase repeatedly. Obviously we loved it - I mean have you ever heard anyone say "7 Seconds sucks!"? But there was something bothering us. We didn't know if they were a straight edge band. The words we were reading said, "hey, we're straight!", but there were no X's anywhere to be seen. And the music wasn't as hard as

actually all my money went to records, but these days I'm a little more picky. The thing that I really don't like in the stuff that I recently heard is that a lot of so called hardcore is just plain metal. I didn't like metal when it was called 'metal' so why would I like metal when it is called 'hardcore'?

You never liked metal at all?

Oh, when I was younger I liked some metal bands. The earlier bands, Black Sabbath... But I never got into this whole speed metal thing. I never got into bands like Slayer. Steve got into Metallica but... And yeah, they've got some good songs but I just never really fell for it. When I hear something that is referred as being a metal band and then you hear guitars and it's all 'chugga-chugga' (really making that sound!), I go "what's going on here?"

And how do you feel about the lyrics from a lot of those bands. A lot of them are straight edge and well, some lyrics are really militant and extreme, how do you think about that?

I suppose that there's room for all voices and I think it's fine that they have a strong message and all but I never was a real militant person. Even songs that I've written that were really political always had some sort of personal edge. In the early days we wrote these songs... and now I hear them and they're more like

slogans but I mean, they were all heartfelt, we meant what we said. But over the years I think we kinda learned how to make it sound less like... I don't know... For me it's: We have a strong message and it's important to get it across but you don't always have to bash people over the head with it. As far as the more extreme bands... Like these 'vegan' bands, in some ways I can respect where they're coming from but it's not the road that I would go.

Do you feel 'sorry' for that, in a way? I mean, when you started with 7Seconds it was all really different and well, do you like where things went with hardcore?

Well, I always feel like there's this risk to be this far that says: "Oh, it was much better in the old days". But I think that years ago when hardcore was still new and fresh I think there was less predictability. Nobody knew what was gonna happen and you had Minor Threat and there was SSD... You didn't know what to expect. There was no such thing as 'ground rules' or anything. Everybody was just doing what they wanted to do and doing their best. And nowadays, at least in America... these bands never really struggle. We never really had good equipment or a good van and we're together for twenty years now and maybe

that the last ten years, that's when we started to get good stuff. We were playing anything. But at the same time, I really appreciate what the new bands are doing. Things have to grow. That how it stays fresh. There has to be new blood every time. But I think it's definitely different from that perspective and I think that the younger bands should understand what happened in the past.

Know their roots...

Yeah, a little bit. I feel that people have to kinda struggle. And keep struggling in order to feel... I would never wanna feel completely satisfied with what we're doing. Because I think if you do then at some point you become stale and get bored and eventually just stop doing things.

Do you think that hardcore or punk-rock still is a threat?

I don't know how much of a threat it actually is. I think it's a threat to some segments of society but I know a lot of different people that may not even really know about punkrock so to them it even can't be a threat. I just think that it's not the threat as it used to be as it become kinda 'watered down'. Especially maybe here in the US with all the commercialism over the last years or so. All of a sudden you hear punkrock bands on national radio and you can see them on MTV and once



the bands we were listening to at the time - Youth of Today, Integrity and so on. After a while we decided that it didn't matter, seeing as they rocked so hard. I mean what the hell, Minor Threat didn't have any X's either! Now ten years later, I kick myself in the ass for almost missing out on one of the most important bands ever just because they weren't your typical youth crew band. Man, I'm glad I got wise. - CASEY KULAS from COMMITTED

When I listen to 7Seconds I recall the feeling of a warm summers day, sweating and bleeding as I repeatedly slammed the into the pavement on the road behind my house. For a week (the summer before eighth grade), while my parents were away in France (they hated me skating), my friends and I built a launch ramp; its amazing I never broke a limb. We listened to The Crew (along with the first Suicidal album) over and over on a boom box we wired with an extension chord to the roadside. It was "summer time" and I wasn't exactly rioting, but my parents were sure as hell pissed when they found my ramp. To me the song is about angst, misunderstood, youth. A common theme in punk and hardcore. That's why it was so attractive to us as kids. Now as some have grown older many have grown comfortable with life. Feeling that hardcore was part of their youth and that they have grown out of it. God, I hope I never grow out of it. Listening and watching bands

like 7Seconds gives me a bigger high now than ever. A sense of freedom from music, and popular culture, that is just given to and accepted by the majority of American youths from commercial radio and MTV. Thinking back, I think the reason I never mastered that ramp was either because I was pretty intoxicated (six months before I became straight edge), or because I was too busy concentrating on the feeling of the music rather than my landing. Or maybe it was because the ramp just sucked! I've then since given up skating, I like to snowboard when the conditions are good, but can't imagine ever losing touch with everything hardcore (music and scene) has given me. I am not always into cover comps, especially when often you feel the bands don't really care about the band that is being acknowledged. For me this recording is a thank you to one of the best hardcore bands ever. Thanks for the memories! And thanks to the comp for giving me memories of 7Seconds more relevant to the life I am living now! -JON from FOR THE LIVING

The song 'Walk together, rock together' is a great song and somehow its message is one that we would like to spread. We were excited about the idea of releasing a 7Seconds-cover song on a tribute compilation. Just like all the other bands we had a great repertoire to choose from and finally decided to take this song since that's what we want people to do. We had a lot of fun on 're-writing' this song, adding a bit more melody to it and 're-



they start coming into your living room on the TV screen that's when, to me, the bottom is kinda fallen. You have to look for new ways to threaten society. But I don't know... You often hear people saying they want to make punkrock a threat again and I kinda agree with that but I don't know how important that actually is. I think that the main thing is to kinda try to convade it. I try to give a individualistic approach to it. For me it's like... I still feel I live a punkrock lifestyle but I don't have a mohawk and I don't live in the streets and I don't steel but I'm doing it in a different way. I try to live my life independently from the normal everyday 9 to 5 grind-thing.

That was also what attracted me most to 7Seconds and that came into your lyrics maybe a little later but that you had lyrics that said that you have to change yourself before you change the world.

Right. That's it. You know, I've been involved with protests and I tried to keep up with politics and all that but in the end, the biggest change you can make is a change within yourself. And then you can make a change to the rest of the world. If you're just a messed up person and you don't have this control in your own life then how can you possibly tell somebody else that they're wrong? And I learned that the hard way. In the early I was like: "racism

sucks!" and "this sucks" and "that sucks" and racism does suck but at that time I still had to deal with a whole lot of things that was 'inside' of me that I was ignoring and when I grew up a little I learned that. And I still learn that. Everyday I learn something about myself which is pretty important...

You're also into Buddhism, right?

Oh, I studied it. I certainly wouldn't call myself a Buddhist. I think that a lot of the concept of Buddhism is pretty cool and I apply parts of it to my life but I'm not a real religious person at all... But I think you have to deal with spirituality as well, cause it's something that is important.

'Soulforce Revolution' felt really spiritual to me...

Yeah, you're right and we have more albums that have songs touching the subject but at the same time I don't like people who preach. I think that at the time that we wrote those songs we learned a lot about ourselves and that came out in the songs. It's the same thing with the Straight Edge philosophy. Even though I'm drug free and I don't drink or anything. My thing was never to go out and say: "Straight Edge is the way it is and you should be straight edge" and all that. And whether you take spirituality or Straight Edge or politics, it's a personal thing and if you want to sing about that, that's great but give other people room to breathe. If they

want to debate you, that's great. If they agree with you, also great. You know what I mean?

Something that really bothers me and well... nowadays in hardcore it seems almost cool to have that 'jock-mentality'. And maybe I'm also an old fart but that was something 'not done' ten years ago. Do you feel like going against that?

Oh I do! I can't stand that mentality. I constantly speak out against that. 7Seconds have never, since day one, whenever, at the minute a fight breaks out, we will stop the set and we will call attention to it, not just ignore it. And I've seen bands pretending that it's not going on. And you can't have that stuff just fly by. And after the show saying you care about things. You have to take at least that part of your responsibility. Because bands can say something and maybe stop it. And that element is very strong. It's an everyday thing almost, you see it in the supermarkets, it's on tv... And when that happens in the hardcore scene... And it already is a big element... and I.... I hate it. If there's one thing that I feel really sad about how things went in the hardcore scene then it's that. For sure. Sometimes it seems that the violence and all is dying out and then you play a big show or something and then you see all this crazy

arranging' some parts. The version we come up with differs a lot from the original one; still we think that there's no loss of intensity. We wanted to capture the early 80's hardcore spirit and put it in our way of expressing and playing music. In retrospective, 7Seconds were a very influential and inspiring band for the whole hardcore scene and so it was for us. Being what they were "... people just living on ..." they tried to reach a great variety of people no matter where these people were from. United to live a positive lifestyle! - REAL

We only have a few short years here on earth, only a minimal amount of time to make a difference. There are so many problems and horrific situations present in the world today, which can only be overcome by educating yourself to the issues at hand. Only through responsive action can a noticeable and much needed change be made in our worldwide community. This is your life and your voice. Use it and make yourself heard! - UNTIL TODAY

When we were first asked to contribute a song for this compilation, we considered doing one of the older 7Seconds songs, but in the process of deciding what song to play, we realized that those songs have been played by a great amount of bands. Further, we thought it didn't make much sense for us playing one of the older songs and the more current stuff is musically more satisfying for us. We also wanted to direct some more attention to the current efforts of 7Seconds, musically as well as lyrically. 7Seconds always were a band to us that transcended any boundaries and that always attempted to bring people together, despite their different attitudes and beliefs. This



ability to look beyond the first impression and the known standard is what 7Seconds and "Weak Link" means to us. We also greatly appreciate that 7Seconds would never limit themselves concerning their music, lyrics and their open-mindedness and positive frame of mind towards this little scene. Their ability to look at everything on a broader scale. - MORNING BEFORE

We were really excited to be a part of this tribute from one of the greatest bands ever. Their music and their message, they just had a great impact on us as a band and we consider them, even when we don't actually sound like them, to be one of the biggest influences we have. It's a good thing to see all these bands together tributing a band with roots that are truly hardcore, a message that is truly clear and sincere and an attitude that is truly positive, something that is often lost these days.. Why I picked the song 'Trust'. I think there is no other song that can describe a feeling between two persons any better than this. That's why I want to dedicate this song to a person that I want to spend my whole life with to Saskia Verbeke, the light in my life... - PACKO from BUILDING

things happening. I don't like it at all!

Do you still hang around with a lot of younger kids?

Definitely! I book shows and all so I automatically get in touch with a lot of younger people but also with 7Seconds, and we're all well in our thirties and the crowds are just getting younger. There's always a lot of young kids at the shows and they know what's going on and all and that's really encouraging. We've never been on MTV or anything but people like us and even the one album we did on a major label it didn't really go out that well so I'm always

like: "Where did these kids hear about us? Do they have older brothers and sisters who told them about us?" (Laughter) There's always been the "youth-factor" and that's... I think that's why we're also still young at heart. You know... I also don't

really relate to people who are my age who are working at a bank or something... Ehhh, I guess I wouldn't relate to them anyway (laughter) but I live my life totally different. And well, the major

part of the scene consists of younger people so it's inevitable to hang around with them.

Do you actually realize how influential 7Seconds was, and still is? Can you like 'grasp' that?

The only time that ever comes to mind is when people write us and we get this great letters but we've been around for a long time and if it's true that we're influential, that's really cool. It's a great feeling but you don't want to think about it too much because

you still want to be inspirational now. We understand that a lot of people think about 7Seconds for what we did ten years ago and that's cool because we still play a

lot of those songs and we love those songs. But at the same time, our whole thing is that we still live for the present and still say: "hey, we're just a bunch of goofy guys having fun!" (laughter). But it's great to receive e-mails

and letters from people and bands who say how much they were influenced by us. It's a great thing to hear but we don't want to get caught up in it. It's great that people still get inspired by record like "Walk together, Rock Together" or "The Crew" that came out more than ten years ago.

Was there ever a moment that the band was so big that people started treating you like you were some rockstars. That people were asking for autographs and all that?

That happened but we always tried to be 'accessible' for people. We don't go hide out before the show and all that. I'm totally against this 'creating a mystery' in music. If people want to go up and say something, that's what it's about. I'm not this punkrock-star (laughter) And I sometimes notice that with these younger bands and it's ridiculous. Like they want to be famous or something. And I never craved to be famous and it happens that my wife and me are at the movies or something and someone goes: "hey, you're Kevin Seconds" and that freaks me out! It still freaks me out! And it's just so weird. And I used to be really anti autographing but then it looked like I was this arrogant dick so if it's something that people want I do it. It's not that I like doing it but I'll do it. We're not these people that trying to live this bull



"Fuck your Amerika" originally appeared on the Maximum Rock 'N Roll 'Not so quiet on the western front' double LP compilation, 1982. It's yet another one of those songs about doing what you want, and not listening to the 'narrow minded conservative types' that we all hate so much. A song inspired by Republicans, rednecks and jocks. Things hardcore used to (and still should) be against! - CHRIS KELLY from 97A

When I first got into hardcore I wrote to 7Seconds and asked them to play a show in Twin Falls, Idaho. I told them that I could probably pay them around \$25 or so to come and play. The year was 1983. I got a letter back from Bessie (who did a lot of Positive Force work) and she thanked me for the letter. Of course when I set up my first show in 1984 I discovered that \$25 was next to nothing, and I realized how dumb my letter must have been. I met Bessie at a Fugazi show in New York City in the late '80s and I told her the story. She remembered me (or so she said) and we had a good laugh. Also, most of the photos from the first pressing of the 2nd 7Seconds 7" EP were taken at a show that 7Seconds played in Boise, Idaho. I wanted to go to the show, but I had never been to a show that far away and my parents were reluctant to let me go. So I had to pass. I know almost everyone in those photos, and I always wish I could have gone so I too could have been immortalized right there in their 7". Life is hard. - KENT McCLARD from EBULLITION RECORDS / DISTRIBUTION

To me 7Seconds were the most influential band of all time. Why? I guess because I grew up on punk and hardcore in the very early 80's. In my struggle to reject the system, the American dream, and empty existence I found myself also rejecting things that I knew were good. For example in the name of being punk, people were singing songs about hating life, forgetting your problems through intoxication, and living fast and dying young. I know I wanted a rebellion and I know I loved the music, stagediving, and raw energy, but I just couldn't stomach all of the ideas and dogma that went along with being hardcore. 7Seconds changed all that. They sang fast furious songs about topics that were taboo and wimpy... songs about caring, trust, loving, self-discipline and respect. Things in my heart I knew to be important but topics the entire punk/ hardcore scene seemed to neglect. If it weren't for 7Seconds... Youth of Today would have never got the popularity it had received. Kevin and the gang would repeatedly take us out on the road, feed us, house us and drive us around. I'll never forget Youth of Today's first West Coast tour. For me it was a dream come true. I was 19 and we were going to fly out to Reno to meet up with 7Seconds to do a West Coast tour over the Christmas break. At the last minute our drummer said he didn't want to go and our band and me were devastated. We called Kevin and were completely bummed and upset and were practically in tears. "Don't worry come on out a couple of days early- we'll take care of it when you get here- we'll find you a drummer." It was the contagious positive outlook that Kevin spread. When we finally arrived I said "So who's gonna play drums?" His reply was simple. "ME and Troy!" We'll split the set. I screamed in disbelief, "Kevin! You can play drums?" "Well I'm not as good as Troy but I'll try", he replied. He did try and he and Troy played drums for us on that tour and it was easily the most exciting tour of my life. Especially because Kevin was not only our

shit wannabe rockstar life. None of us. We all have our feet planted firmly into the ground! (laughter) and we definitely try to maintain that. Sometimes you have these great bands and it turns out the people are caught up in ego-trips. And that totally ruins it.

I was wondering... how long are the two of you together. You mention your wife Allyson quite often...

Well, we're married for almost three years and we've been together for a good eight years now. And it's totally great. She's my best friend we think alike and all...

She's also into punkrock music?

She's into music but she was never actually a big punk fan. She loves some punk music. But her musical taste is amazing. She listens to everything. From Elvis Costello to Aretha Franklin to Sick of it All... She has a much wider taste than I have.

What are you listening to lately?

What I mostly play lately is all this stuff that probably no one ever heard off. Right now, the music scene in Sacramento is really, really good. It's everything from punk to pop to ska... Just everything... But as far as what people know... I love everything from Elliot Smith. I think the new Sick of it all album is really good. I like the Bouncing Souls. But lately I've been paying a lot of attention to all these singer-songwriters. Because in the

long run, when I'm fifty or sixty years old, that is what's probably what I'll be up to. I always thought it's important to become a better songwriter. A lot of people say: "Oh screw being a good songwriter!" But I always liked it when I heard a good hardcore song that's well written.

That's the musician in you...



in a band doesn't mean that you can't write good songs. But what else do I like? Eehhh... My favorite singer songwriter is someone totally unknown... But I love Elliot Smith, I had the change to do an acoustic set, as an opening act for him and that was just great. I like stuff like Jonathan Richmond

and there's this guy called Will Oldham...

My brother totally loves that!

Well, I played that to a couple of friends of mine and they all were like: "This totally sucks man!", but I like it. I like what he sings about. And I relate to it because I have this mini-studio here where I spend a lot of time writing songs and maybe that's why I can relate so much to those people. We played this big festival in New Jersey and we played there with Better than a thousand and their latest album "Value Driven" that's great! I've been listening to that album a lot. But I also have these moments where I don't really listen to music because when I write songs with my other band, called "Go National", my wife is also involved with it, and when I write songs and I'm listening to other peoples music it tends to creep into my own songs. (laughter) And I go "Oh man, I wrote this great new song!" and then it's totally someone else's! (laughter)

When you look back at the records you did with 7Seconds, which one do you like the most?

Oh man! (laughter)

Or maybe just one song...

Oh man, that's so tough! It's really hard but... And I wish we could have recorded it a little better at the time, but the "Committed for life" ep days... That era was an amazing one for us because we hadn't quite like gotten through to kids. People

drummer and friend but acted as our chauffeur. "How are we getting around Kevin? In the 7Seconds van?" I asked. "No I bought this old station wagon I'm going to drive you around in" I looked at this big boat like car that was from another age.... "This thing!?" "Have faith Ray- it'll work", he said. "Kevin there's no license plate on this car. Do you have any insurance..?" "No, it's not registered either but I don't think any cops are going to pull us over. I think it'll work out just fine." So we went on that tour, with no registration, insurance, I'm still doubting whether Kevin even had a driver's license or not. I saw my first palm tree and got my first taste for being on the road. Most important I saw how I wanted to be as a singer and a person. 7Seconds were encouraging, thoughtful, open, friendly, sensitive, introspective and warm. I threw away my old concepts of punk rock. That's not the life I wanted. 7Seconds encouraged me to be the person I wanted to be. For that I owe them my life. - RAY CAPPO SHELTER / BETTER THAN A 1000 / YOUTH OF TODAY

"Walk Together, Rock Together" was the first cd I ever bought, and considering that was ten years ago, it's pretty impressive that I still consider 7 Seconds to be one of the most



inspirational hardcore bands ever as well as a personal favorite. We could have covered just about any of their songs as so many of them still ring true today. "Regress No Way," in particular, would have made a great comment on the new trend towards homophobia and jock mentality in some scenes. One of their standout qualities was the ability to express anger and aggression without any macho attitude or posturing. Cos that's all that shit comes down to, is posturing, right? Who needs it... I can still remember clear as day when I bought the "Committed For Life EP", and the raw fury that rattled off my parent's turntable when I put it on, so our choice was pretty easy. No deep political meaning, just honest expression about pursuing what's important to you despite what your peers might say... but hey, maybe that is sort of political, eh? Rather than shouting "True Till Death" and all that crap, considering what an embarrassing track record hardcore kids have at living up to that, just stick around, stay active, stay aware, and prove it... - ANDY DEMPZ from BLOODPACT

I remember the first time I heard 7Seconds. I rented it with Marc at the audiotheque down town. I don't remember what CD we rented, but I do know how I actually hated it. And now, some 7 years later ... we pay tribute to this band. Makes you think? - MARCEL from GUIDING LINE

We had a shitload of fun recording 'Clenched Fist Black Eyes'. The hardest part of being asked to do this comp was deciding on which song to do. Close contenders were 'War in The Head' for that awesome breakdown part and 'Diehard Youth' because that's what Fast



PHOTO: TONY SITON

Times is all about. So when we all agreed on Clenched Fists, we returned to the studio where we recorded the demo. Chris the engineer was in a real bad mood when we arrived because his car got towed that day, but by the end of the session, he was all smiles. All of my 7Seconds vinyl was combed out of the used record section at Vintage Vinyl. Why any sap would forsake classic records such as The Crew and Walk Together... to be sandwiched in between Sepultura and Springsteen is beyond me. Seeing the Seconds again this summer was awesome. My goal is to still rock from the heart 10+ years later. Although, when I saw them this time, I didn't have to fight with my mom over coming home late from the ghettos of Trenton and Newark. But even if they didn't play any shows today, their spirit lives on in the hundreds of bands that cover them. As I write this, I am coming down from a show where 4 out of 5 bands played 7Seconds covers. It was the first time we played Clenched Fist to a crowd and boy, that song got shit moving! - ALISON from FAST TIMES

7Seconds are a band that has meant a lot to me through the years. I first got into 7Seconds in the summer before my freshmen year of high school. They were one of the first bands I felt connected with. 'Skins, brains and guts' was one of the first punk rock records I ever got. When I heard the lyrics to those songs it really touched me. It expressed my hatred of sports and especially of gym class at the time. It also showed me that to be involved with fast, angry music, you didn't have to tolerate racism. Until then, all I went to was metal shows, all I saw was guys with mullets and confederate flag shirts. Being Jewish and against racism, I didn't feel I belonged there. To this day,

7Seconds inspire me every time I listen to them. They Always make me want to never give up, and to keep trying harder to succeed. This past year, I had gotten very sick with mono. The only thing that kept me going was listening to "Old School" and "The Crew". At a time when I was really depressed, they picked me right up and made me try to find the positive side of being home all the time. The first thing I did when I got better was go out and get my 7Seconds tattoo. The band, as well as the tattoo will always remind me to never give up, and to strive to make a positive change in myself, and others. I hope that in the future more people can feel the joy I always get from listening to them. - MATT TIMES from FAST TIMES

I can still remember the first time I heard 7Seconds. At the time, I was full into metal but I was beginning to grow tired of the drawn out guitar solos and the high pitched screaming. More importantly, the lyrics didn't really reflect the way I felt. One day during one of my all day skate sessions, my friend popped a copy of "The Crew" into the boom box. I was completely blown away by what I heard. It was exactly what I had been looking for. The songs were fast, energetic and to the point. It was probably the only thing that could have distracted me from my skateboard at that moment. I got a copy of that tape and listened to it everyday for months. By the end of the summer, I had shaved my head and said the hell with metal. I was very excited and extremely honored when we were asked to do a song for this compilation. We had a great time recording this song (as you might be able to tell by listening to it). This comp is just a small example of how many people this band affected. I know for myself that I could not imagine what I'd be doing today if I never heard them.

hadn't really heard of us at that point and there was just something within the band... I don't know, it was some weird excitement where everyone in the band felt. We were in this little

crappy four-track studio at a friends house and we never even thought about if we would still be around after two years. At that point we're like: "when we get through this,

we're happy"... But stuff that made a big deal to me... the song "Satyagraha" from Soulforce revolution is a song that says a lot. It's not just... I still feel as strong about that song as when I first wrote it. But it's hard to mention just one...

Is there anything really specific that you memorize from that time?

Oh sure, like I said the place where we recorded was in a friends bedroom and he could only record on four tracks so in

order to get the big singalongs that we wanted, we called all of our friends to come over and while I was doing the main lead track they were all behind me in this little room and they were shouting as hard as they could: "Skinheads, brains and guts!!" or whatever. (laughter) And I will always remember that as it was so hilarious! But it was all memorable as we were all with friends and it was just great.

The same with "the Crew" album. We recorded that outside of Reno for the very first time and that was kinda weird. All of a sudden we were in Los Angeles, a city that I'm not really a big fan off, and all of our buddies were down there and they all got in. and I will always remember things like that as it made the recordings just so much better. I don't really like going into the recording studio anyway. It was never a favorite thing to do... Playing live is what I live for. If I never had to make another record again and just could go on playing live, I would do that in a heartbeat! That's the most important thing for me! When you play live you get something back and in the studio I'm all nervous and tense because it has to be good and a lot of time there's these engineers and all

who don't know the band and they go like: "what do you do that for?" you know... It's just weird.

You never got into big fights? The three of you especially (Steve, Troy and Kevin-ed.), you're together for so long...

We had our disagreements. And that's healthy you know? But we know each other so well after all these years... We truly love each other.

Okay to wrap it up, any closing words?

Well, we hope to come over and tour Europe again. Because that has always been great. First, as said, we're gonna record the new album which should be out by summer and then the Warped tour and I'm really looking forward to that. Also, thanks for this interview

and we're really honored to have a tribute album coming up for us with all these great bands. Thanks. ■



CHRISTOPHER from FAST TIMES

It's 1985 and I'm in high school. I'm not sure why, but most of the kids here seem to dislike me and my two friends Jon and Jeff. We never get invited to any of the big parties or those Dire Straits concerts we always hear everyone talking about in the hallways... Well, maybe it's our own fault. Maybe I should take it upon myself to start a conversation with some of them, see if they might like to go bowling or get hot pretzel and lemonade at the mall. I sure wouldn't mind talking to some of the girls, that's for sure! They're all so pretty, especially the cheerleaders! Maybe they would invite me to one of the football games and afterwards we could hang out in the 7-11 parking lot and drink beers! Darnit, I was just walking to my chemistry class and some guy wearing a Phil Collins jersey laughed at me and then his girlfriend called me a dork. I'm not sure what I did that was funny but it made him look pretty cool in front of his girlfriend, so that's all right I guess. During chemistry Jon told me he just bought a record by some punk rock band, I think they're called 7Seconds or something like that. He said Jeff's gonna go over after school and listen to it, so I guess I'll go too. Maybe I'll try talking to the popular kids tomorrow... - STEVE from UPFRONT

A few years after I began listening to 7Seconds I compiled a 120-minute tape of everything I could get my hands on that they released up to that point. From "Skins, brains and guts" to "Praise" I listened to that tape every chance I got. I vividly remember a short period of

depression where I would literally lie awake all night without being able to fall asleep even for a short period of time. I would put the radio next to my bed on continuous play, and listen to that tape over and over and over-all night. No matter how crappy I felt, those songs always could bring a smile to my face. Now, 13 years later, I still have that tape... and many others. Whether it's old or new 7Seconds, they all STILL put a big smile on my face whenever I listen to them! Thanks for all of the great music... Past, present and future! - JON from UPFRONT

Well, like Steve said, we went to Jon's to check out 7Seconds one afternoon and my life was changed forever. I think the 1st time that we saw them live was in Albany NY, but I could be wrong. Little did I know that the next time that we saw them, my girlfriend at the time would go up to Troy at City Gardens and start talking to him. She introduced me to him and then we spoke to Kevin, what nice guys. Then a year or so later, they toured with Justice League and we went to see 7 shows in 10 days. What a tour, I enjoyed every night. My grades suffered greatly that semester, but who cared, I finally found a place that I loved- hardcore shows. Sure, 7Seconds weren't the only band that got me into hardcore, but their sincerity and positive message helped to shape me into the man that I am today. The great thing is, I am not alone. 7 Seconds have shaped the lives of people all over the world with their unique blend of fast, catchy, fun hardcore and intelligent, caring lyrics. I hate to sound like an ad campaign for the band, but their songs shaped a generation and I am proud to be a part

DISCOGRAPHY

This discography is probably not complete but gives you a good insight on what 7Seconds recorded over the years. There's also another label that has put out a 7Seconds tribute 7" with Reinforce, Invictus, Sideswipe, Empire Falls, Smackdown and In Spite Of. It was a limited edition of 500 copies so I guess, there aren't any left, but you could always try. Contact Groovecore at PO Box 7478 Winston-Salem, NC 27109-7478, USA or try their website: www.groovecore.com.

Also, there's a new album coming up from 7Seconds. 'Good To Go' will have 16 songs and will be out on the southern California label Side 1 somewhere in June.

CONTACT

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Albums:

Socially Fucked Up (Vicious Scam/cassette only) 1980
3 Chord Politics (Vicious Scam/cassette only) 1981
The Crew (B.Y.O.) 1984
Walk Together, Rock Together (B.Y.O./Positive Force) 1985
New Wind (B.Y.O./Positive Force) 1986
Live: One Plus One (Positive Force/Giant) 1987
Ourselves (Restless) 1988
Soulforce Revolution (Restless) 1989
Out The Shizzy (Headhunter/Cargo) 1991
Old School (Headhunter/Cargo) 1992
The Music, The Message (Immortal/Epic/Revelation) 1995
alt.music.hardcore (Headhunter/Cargo) 1995

EP's:

Skins, Brains & Guts (Alternative Tentacles 7")* 1982
Committed For Life (Squirtdown 7") 1983*
Blasts From The Past (Positive Force 7")* 1986
Praise (Positive Force 12") 1987
2 Songs Recorded In Brooklyn (Eating Blur 7") 1990
(*Skins, Committed and Blasts were re-issued later on Kev's Pazzafist label)

Compilations:

Not So Quiet On The Western Front (MRR/Alternative Tentacles) (1982)
We Got Power (Mystic) (1983)
Something To Believe In (B.Y.O.) (1984)
Cleanse The Bacteria (Pusmort) (1985)
Nuke Your Dink (Positive Force) (1986)
Another Shot For Braquen (Positive Force) (1986)
Flipside (Flipside) (1987)
4 Bands That Could Change The World (Gasatanka/Dutch East) (1987)

Videos:

I Still Believe In These Words ('85 U.S. Tour) (Subcharge) (1986)
Flipside (various live footage split w/Youth Brigade) (Flipside) (1996)

of this tribute! -JEFF from UPFRONT

7 Seconds is one of the only bands that made a difference in my life and still do today. They got me through bad breakups, family bullshit, scene politics, life, etc. They touched on subjects your average hardcore/punk bands were too afraid or too macho to talk about... sincerity, positivity, etc. "Not Just Boys Fun" is one of the great ones. With such a resurgence of the stale, macho, chug-chug tough guy metal in our scene, there's not many girls dancing. Being married and knowing how important hardcore is to women, this song is still really important to us in '99. There are a lot of girls in the crowd at H2O's shows, and its important to us for them to feel a part of what we are singing about. -TOBY from H2O

I'm not certain that any words I write will be sufficiently eloquent or adequately convey just how much 7SECONDS has meant to me...but I shall do my best! Putting this pen to paper, there is much devotion, admiration, and gratitude I wish to express in regard to 7SECONDS and the integral role they have played in my life. When I first got into punk/hardcore in my early adolescent years, 7SECONDS was at the forefront of such bands that not only delivered driving, energetic, catchy music...but also brought with them a positive message...of caring and concern for themselves, for others, and for the world around them. This music, radiating with passion and sincerity, not only stimulated my mind, but also penetrated my soul. And it wasn't so much that 7SECONDS painted a previously unseen picture before my

eyes...it was more that they were a voice within music that echoed many of the thoughts and ideals that I already had clung to with such conviction. 7SECONDS has left an everlasting impression upon me as I am certain they have on many others. At times I even become bewildered by some people who claim to be into 7SECONDS when their actions and beliefs don't seem to reflect such an influence...as the song goes, "you listen to the fastest music 'cuz it's the coolest thing to do, but you don't ever listen to what it says to you"... unfortunately, and oddly enough, there are indeed some individuals who don't heed the wisdom of 7SECONDS yet still sing their praise...people who are twisted in hate, barbarism, and "manly" posturing...yet for every person who misses the boat on the message of 7SECONDS, there are many more who are aimed to be the new wind and SPREAD IT! 7SECONDS has remained true to their message and true to themselves. Whilst others have condemned them for not following in tune with the latest hardcore trends, 7SECONDS has continued ahead naturally, forging their own unique path...maintaining their dignity and humane outlook all the while. In fact, one of the reasons that we chose to do "satyagraha" for this tribute was not only due to it being one of my favorite 7SECONDS songs, but also the inevitability that most bands would choose earlier 7SECONDS songs...and I think it is essential that their more recent material also be reflected in this collection. The evolved sounds of "soulforce revolution" and "ourselves" are really equally as potent as "the crew" or "skins, brains & guts". A few of the naive may consider them a "let down"...but 7SECONDS is indeed the one thing that still holds true! 7SECONDS has truly enriched my life...I treasure being able to pay tribute to them not only in this manner of covering their songs...but in putting their message to practice in my everyday life...it is the same motivation, compassion, and inspiration which we aspire to instill in the lives of

In the process of compiling the Fight The World Not Eachother album of course a lot of things went wrong or just not the way we wanted it to go. I never imagined how much work it would be. We thought about how cool it would be to put out a tribute to the most positive band ever. Especially with the upcoming violence within the hardcore scene, be it physical violence at shows by macho kickboxers or posers of any other kind, or (more in a metaphorical sense) violence and negativity towards eachother. Anyway, we started writing some bands we knew either personally or just because we thought it would be rad to have them pay tribute to 7Seconds. Some of the initially intended bands didn't make it after all. For example Rain On The Parade (being one of our favourite bands) were supposed to do the song 'Out Of Touch'. Unfortunately they broke up and couldn't record the song. Of course that was just a case of too bad for us, but the fact that they got back together recently made it pretty hard for us. We also got in touch with Extinction and Liar but somehow they couldn't make it because of a busy schedule. The saddest thing however happened with Building from Belgium. They recorded an awesome version of 'Trust'. Somehow the guy at their studio fucked things up (actually he recorded with a broken A/D converter, isn't that dumb?). Anyway, that was about a week before things had to be finished off. On top of that he lost the original recordings, so that left Building with empty hands.

What I thought the most difficult thing to do (and people who run a label would recognize this totally I guess) is e-mailing, calling (longdistance), faxing and hell, another 500 e-mails to all the bands to ask (read: beg) them for photos, logos, band info, personal columns.. Aaarrgghh it drove me crazy! Sometimes so much that I started believing we would never pull this off. It gave me sleepless nights while puzzling my head off how to get it done. Also getting photos and flyers (thanks Maria and Cliff Hopkins for photos and Giampaolo Billia, Guiliano Calza, Jason Reinforce and lotsa other nice kids for flyers). At first we had the idea of

putting it out end of January this year. Of course that was impossible! So many bands didn't make it to the deadline of December 1st, so we postponed it to January 1st, February 1st etcetera. I especially felt bad for the bands that had recorded and delivered their stuff in time. Almost all the bands have pretty much did what they had to do. As you have read, almost all the bands (including Kent from Ebullition, our main distributor in the US) have written a personal story or a few lines about 7Seconds. That was really important for us.

I'm straying from the subject here.. Okay, the making off.. What happened next when we finally got all the bands (or at least a confirmation they would record and an actual date of recording) I got Issa Diao from Good Clean Fun asking me who was gonna do all the sequencing, mastering, editing and whatever the name for it is. We didn't even know that was necessary.. So luckily he was able to do all that for us and we thank him for that! At the end, the only thing had to be done was the layout. And since we would want to make it a real nice booklet and cover, we asked a friend to help us with that. With pleasure he said. Apart from the lack of printer toner, locking ourselves outside the house with no keys, a Mac that crashed (while that is highly unlikely to happen) we did pretty okay together (that is him doing all the work and me chatting and giving him instructions now and then).

All in all from the idea that was created on a Sunday somewhere in June 1998 we're now pretty psyched about releasing it end of May 1999. It took us a year, but we both feel it turned out a pretty good compilation and it should be cause 7Seconds deserves this. I don't think we'd be doing another compilation real soon (or we'll be so succesful we can hire someone for all the shitwork haha, any volunteers?). If you don't have the Fight The World Not Eachother compilation yet, get your ass to your nearest store or write us.

Suzanne / Reflections Records

THE MAKING OF...

others! J-FORCE from REINFORCE

7 Seconds have always been one of my favorite bands. Even though I have a variety of tastes in from death metal to emo core, Madball to Samiam etc, 7 Seconds is definitely one of my favorite bands. Looking back at almost 7 Years of doing bands, playing shows and generally growing up with Hardcore I see a how much I have developed and changed. I could not picture myself and the way I would have developed if I wouldn't have met Straight Edge Hardcore some ten years ago. What inspired and encouraged me the most was the sincerity and the spirit in this music. It was (is, and probably will always be) that special feeling; a feeling that the society, my school and teachers, my parents etc. could never give me. I always felt different, but mostly in a negative sense. I felt excluded from the cool people cliques, for not being able to fit into their stupid role models, the fashion trends, for having my convictions and ideals.. But with music it all made sense. It made sense to be different, to swim against the mainstream of their modern ideas about life. 7 Seconds have given me so much inspiration through their music and words. With 25 years I have seen a lot of changes happening in my personal life and in the lives of others. I see how people change, how they move on and "grow up"; how each one shapes their own path in life. Even though I don't know if I will attend Hardcore shows at the age of 80, I know for sure that the spirit of being "young until I die" will not fade. My ideas and convictions are my guiding lines, and wherever I go, whatever I may do, the music and the message will always remain in my heart. - RAOUL from VEIL

This interview took place at the 5th of December of 1998. I guess that, looking back at it, right before I start working on the actual interview, that day was one of those special days. One of those days that makes you think about how

awesome this whole hardcore-thing actually is. I mean, think of it: where do you find the opportunity to hang out with people you hardly know, people who offer you a place to sleep, and with whom you can relate to, no matter where you're from. Sure, I knew Guiding Line, I knew who played in the band. But to just travel there and meet up with them and just hang out in their hometown. That's something special and I think that it's important to treasure moments like this. Moments that make life beautiful. The next morning, when Suzanne and myself were going home, heading a train-ride for almost four hours, I had a good feeling. A feeling of a common bond. And that's what makes 'our' hardcore community special. The interview took place at Marcel and Ray's apartment, which, besides the hardcore related things like flyers and posters, shows a glimpse of the kids' appreciation for 'style'. The people involved in the following conversation are Marcel (drums), Robby (vocals) and Ray (guitar). The other two members are Mark (guitar) and Mark (bass).

GUIDING LINE

the last boy scouts?



Do you as a band have some sort of agreement on who does the interviews or anything like that? Do you have some policy maybe on what is said on certain subjects so that the whole band can agree?

Marcel: We fight over who does the interviews! No, we don't have some policy or whatever. Most of the interviews we do are by mail and mostly it's me ending up writing those.

Are there any subjects that you have some real different opinions on?

Ray: Well, in case there is, we respect

the lyrics more and slowly I 'evolved' into Straight Edge. That's how it went.

And you never turn back to that stuff?

Robby: Nah, I don't think so. I've seen what alcohol and drugs can do. I've seen the negative aspects of it and you can go and shout 'true 'till death' or whatever. I just don't need that stuff anymore.

Marcel: Well, I kinda... I once wrote a column about that whole 'true 'till death' thing and that somehow never got printed because the guy stopped doing that newsletter but anyway, what I've seen... There's always these kids that shout that

each other on that. Marcel usually ends up doing the interviews and well, he never said things that we couldn't relate to.

Robby: There are five members in the band and we're all different people so...

Marcel: Whenever I do an interview I always write that it's *my* opinion and not necessarily from the other members.

But do you guys have some sort of 'common' thing, some common goal that you're about? With Guiding Line?

Marcel: We actually just started with this common love for music. We started out or evolved from my former band Fourhearted. And I don't want to sound arrogant but when we started with Guiding Line there were almost no bands who played the music that we do in Holland. And with the lyrics... I think that those are mainly from Robby's point of view.

Robby: When I write lyrics I definitely try to keep the other guys in mind. We're an old school band and I don't necessarily feel that I have to write about these depressed, heavy topics.

But don't you want that sometimes?

Robby: Well... When I write lyrics they're always like this 'snap moment'. Just a period in time. How I feel at the moment that I write that song and what keeps me busy at that moment. I mean, when we started it was basically all about Straight Edge related things and...

But that was important for you at that time...

Robby: Yeah, sure. It made me to what I am now.

In what way?

Robby: It formed me in a positive way.

Were you really 'different' before you decided that you wanted to be Straight Edge?

Robby: I drank a lot when I was younger. I've always been this person that's... I was always on this search for myself and I had a lot of personal problems when I was younger and first I looked for the wrong things. You know, alcohol and drugs. But at a certain point... And it's not that Ray Cappo 'changed me' or anything but I was always into hardcore music and I started reading

slogan
hardest
that end
u p
drinking.

I'm not out to attack people here, but with Soberresponse, I discussed this with them. They always covered True 'till death and look at them now. Not that I really mind... It's everyone's own choice. To me it seems pretty dumb when you go out shouting all these slogans when in the end you have to tell everybody that you can't do it!

Ray: I never actually drank...

Marcel: That's the difference!! We have a past! (all laughter)

I guess so... Ray, to me you're like this really neat, clean-cut person. If there's one person I couldn't imagine ever drinking than it's you, man! (all laughter)

Ray: In a way... That's all true! Back when I skated more and we had parties, I drank beer but that's when I was like eleven or twelve, man, I didn't even like beer! That was just to show to these older skateboarders how much of a man I already was (laughter). But then, my brother and me got in touch with hardcore and went our own way.

I never actually changed but Straight Edge is pretty important to me. And so is the music and well, I'm kinda happy with Robby's lyrics.

But do you guys see hardcore as some sort of anti-culture? As something that's 'against' things, other than Straight Edge maybe?

Marcel: Hardcore IS an anti-culture. It would be great that people had this appreciation for Straight Edge...

Robby: I think it's more like... Hardcore is supposed to be against these 'standard' thoughts that people seem to have. Against conformity. Look at society: How people in fact behave... I mean, how people get all irritated real fast and all. Hardcore is... "hard" has in fact nothing to do with it. Hardcore is a positive thing. That's what's important. A positive attitude and then it doesn't matter if you play metal or whatever,

Hardcore is supposed to be against these 'standard' thoughts that people seem to have. Against conformity.

interview by: Johan pranger
live pic: Suzanne van Hilzen
portraits: Danielle van Ark

Love that you can't find anywhere else: The moment I held my son in my hands for the very first time... Nothing can ever compare to that!

as long as the attitude is positive. That's what hardcore, to me, is all about.

Marcel: And the same when you play 'happy' old school, when you have a negative attitude, then you're just not hardcore! (laughter)

And what kinda goals did you set with Guiding Line in that matter. I mean, let's face it: always playing the same kind of shows with almost only old school bands, that doesn't really change much.

Robby: You're right and what I would love to do is play for other people. I would love to play in front of a big Black Metal audience. Try if we could bring some positivity in their hearts (laughter) but seriously: I would love that.

And what other goals do you have?

Marcel: We don't really set goals. When we just started we had this: "Man, if we ever could record a 7", that would be totally amazing!" and now we just recorded our second! What I love to do is going on tour. Just head off on the road for a month or something. That's my dream.

Robby: But that's also kinda hard. I have a family, and if I didn't I have a full-time job as well, so...

Did things change a lot for you in that matter?

Robby: No, not really but my girlfriend also works so I need to know stuff about shows and when we have to play in an early stage so I can plan things.

Did you change in a way that you think different about certain topics now that you have a son?

Robby: Well, I do look different at some things and my kid, that's the most beautiful thing that there is. And people who doubt about whether or not to have a kid, you know, I can recommend having one!

What's so special?

Robby: To me, that's really true love. That's love that you can't find anywhere else. The moment I held my son in my hands for the very first time... Nothing can ever compare to that! But aside from that, I couldn't do without music either.

And of course we talked about that. I certainly don't go out as often as I did but that's all something you just do and it's not like giving up on something.

And how do you think about what happened in Belgium where children are sexually abused and well, I could imagine that when you have a kid yourself you become more extreme about those things. Do you?

Robby: No, not at all actually! In fact I try to avoid extremities.

Marcel: The way I look at it: I've seen Robby become more calm, more at ease now that he has a child. I think he definitely changed in a positive way.

Robby: That's also because of my girlfriend. Before I met her I was really militant. Real militant straight edge and real militant vegan. But I came to the conclusion that it was all pretty narrow-minded and I try to avoid extremities now. **Is your girlfriend also into hardcore?**

Robby: She likes bands like Lifetime for example but she prefers the "Motown" stuff and I feel comfortable with that. Every once in while I'm pretty much fed up with the scene so... I think the scene is pretty narrow-minded. Everybody is watching each other and especially when you play in a band, people come up to you and they know your name and I never saw them before and it almost frightens me. So, I'm happy with my girlfriend's choice of music so I get 'away' from the whole thing every now and then.

And Marcel, how do you think about that?

Marcel: In a way I'm really proud of the hardcore scene. But there are also all these different divisions where... I mean, look at how people now imitate all the American dancing moves! Give me a break! These trends are so dumb sometimes!

Robby: And everybody is just stoked about the American bands and man, I remember seeing Earth Crisis and there were all these little Karl Buechner's walking around. And in the oldschool scene it's the same thing. And that's a pity. Nobody, or I should say a big part of

the kids in hardcore today are just cheap imitators and not themselves.

But in a way that's understandable. Everybody who's young wants to belong to a group. That's human. And I think that when you get older you more and more become a real individual and well, some of them just can't get enough of hardcore! (laughter)

Robby: Sure that's true. Most kids still live with their parents and all but it's kinda frustrating to see them shouting the most militant slogans and they just copied them from Karl Buechner or whatever. Those people don't have many problems and so it's pretty easy to focus on big subjects like veganism. And I was the same but at the point where I had to take care of a family somehow the focus changes... I enjoy playing shows...

But do you still feel that 'urge' to give a message?

Robby: Oh sure. But that message is in my lyrics and when we play I hope to create somehow a positive atmosphere. To have a good time, you know?

Marcel, you were pretty frustrated the last time we spoke...

Marcel: You mean that show in Arnhem? Robby: I think it was somewhere else... In Tilburg maybe? But we had some internal problems there I think. Minor ones...

Marcel: Yeah, I remember. But you know? Guiding Line is just so important to me. I put all that energy in it and I want to give 120% every time we play. And when that somehow doesn't work out I get frustrated. I think you can compare it with a soccer player who loses a game... I get all irritated and frustrated. It's maybe dumb but that's me...

Robby: And when you play a show where all these familiar faces and it just doesn't work out the way you want it to... Well, we all got frustrated. The audience didn't move an inch either so...

Is that important, that the audience participates?

Ray: Yeah sure. But you know, whenever I watch a band and they don't seem to



enjoy what they're doing well, I'm not the one going to move either! So, it's understandable. At that show I was angry with myself and at Guiding Line because we just didn't go all the way. And well, you can have a bad day. The audience notice that and things go worse from there on and you just play a shitty show.

Robby: And it's nothing to worry about. It's good to have such a show every now and then. When you play all these shows where people are just going wild, I think it's good for your ego to be put in place sometimes. The band just becomes better, you learn from those experiences.

Do you guys practice a lot?

Marcel: Every week.

Always?

Marcel: Yeah. Every week. And that seems to be rare I heard. But we have this contract where we rent a place to practice do we better well use it too!

Robby: And you notice it. When you practice more you usually just play better and more tight. People pay for you to see you so when you're standing there playing out of tune... That's kinda dumb.

Do you guys ever fight with each other? (trying to make them stand against each other! Ha!)

Ray: Nah... Never.. well, maybe sometimes.

Marcel: He (pointing at Ray), he fights with his brother! (Mark, the other guitar player in Guiding Line)

Ray: My brother and me... We always do

everything together. We started skateboarding together and all.. we always did things together.

Marcel: And that's totally unhealthy man! (laughter)

Ray: We enjoy it. When you look at other families. The little brothers don't have to come near their big brothers friends while my brother took me everywhere. And we got in music together as well. We started playing guitar together. And now that I live on my own, and it's only for one week now, my brother said he felt there was something missing. We just do always stuff together.

Robby: That's indeed a great thing. I mean, you don't get to choose your brothers or sisters so when you can get along really well, that's awesome!

Tell me! You know, I have this twin brother and...

Marcel: What??? You have a twin brother??? So there's another kid like you out there???

No, no wait! He's like, and especially when we lived at home, we were like totally different and we were fighting all the time. But now that he lives on his own and in a different town we can get along real good. We call, e-mail and all...

Marcel: Most twins do everything together.

We don't (laughter). But you guys rarely fight?

Marcel: No, we just don't fight.

How did you actually started? Were you friends?

Marcel: Well, I played in this band called Four Hearted (right spelling? - reflections), and Mark and myself started that band. We had this drummer who went Gabber so I got behind the drums. We went for a new bass player and well, at the last show Ray played along and well, things went well and we got Robby as our singer. He went along to shows and we asked if he wanted to sing.

Robby: That's how things went. I knew the singer from Crivits, we were friends and well, that's how things go...

Do you guys actually notice that you look different at life than other people?

All: yeah, sure!

Marcel: To me it's maybe a little different as I'm doing a study which is kinda 'social' orientated and many people do music, so there's a connection. And well, I can get along with everybody. But at the same time, people still don't seem to understand why I don't drink or anything.

And you explain that to them?

Marcel: Yeah, I try. I did a few lectures on Straight Edge, which in itself is of course an interesting topic for people. And well, people are mostly interested because it's something totally different as what they do.

Robby: As I work at Large merchandising I don't really have to deal with totally

different people...

What do you actually do there, stuff records or something?

Robby: Eehhh, I'm the sales manager. I decide what gets in that catalog (that one is huge and vary from records to clothes and all, selling alternative related stuff. - reflections). We spread more than 60.000 catalogs... It's actually big business.

So you must hear cool music all day!

Robby: Well, since I'm the sales manager I'm also in charge of the stereo so I decide what's gonna be played each day! (laughter). Mostly hardcore actually! (laughter). But there's people there who work with all these cd's and T-shirts and all this cool stuff and they just don't care. Then again, that's the business side.

And what do you do, Ray?

I study 'small business'. It's kind of a conservative education. Most people in my school are the totally opposite of me. And even though we respect each other, it's kinda hard. But I totally believe in education and I did lectures at school and I try to explain things to 'em. I like what I'm doing. You know, what the Bodyshop is doing, that's something I would love to do.

Marcel: Hey, do you use any interview techniques? I mean, I learned that at school and the way you ask questions and how you react to the person you ask questions, you're going to sit like the person you ask stuff and all... Those are skills, man! (laughter!)

No way man! I'm just a natural-born-interviewer! (laughter)

Ray: Okay, back to my education: It's hard because people are just totally different and think totally different as I do and well, changing those people isn't gonna work out. Most of them are from pretty rich, rightwing families and they just don't get it that people live different lives. I mean. Robby actually made people change to vegetarians!

Really?

Robby: Well, maybe not all through me, but I think that I helped making up their minds about meat-eating...

How do you think about direct actions?

Ray: Well, I've been to that "Eurodusnie" festival. We played at this festival, which was a donation for the Eurodusnie organization. And well, I've been to that meeting the day after and that day they all went to this McDonalds restaurant to demonstrate and well, I don't actually agree with that. And you know why? When you go to a McDonalds restaurant with a big group of people and start shouting and screaming... At a McDonalds restaurant there's always kids... And I doubt if that will ever change people. They just get all mad and angry with you. I totally understand the frustration, I have frustrations about that, and I totally respect that but I personally choose to educate people. That works better than militant actions.

Robby: With McDonalds... the way I see it it's kinda a double standard, and maybe I think this way because I have a little son, but see what McDonalds is doing for little kids with cancer. The Ronald McDonald houses. So, I definitely think that education is a way better option than militant behavior. And the same goes for Straight Edge. On our new 7" there's this song called "White Lotus" and that's exactly how I think about Straight Edge. It's a personal choice and it should be promoted but never forced down others throats. Same for vegetarianism...

How are you raising your son in that matter?

Robby: We are raising him vegetarian. We talked about that and we told both of our families and they all support it but then again, when he's going to school and another kid is giving sausages because of a birthday party or something, we're not there to stop him from eating it. We're gonna explain him how food is 'made' and about animals and all but well, in the end it's his decision. And when he's in school and he wants something. Let him have it. I definitely don't want him to become an 'outcast' because of how we raise him.

Did you ever feel different as the other kids at school?

Marcel: Nah... I've always had friends... **You are this popular guy, right? (laughter)**

Marcel: Well, they say you can have a laugh around me... (laughter)

But why did you 'choose' hardcore? It's way easier to be this popular kid and just do what everyone else is doing.

Marcel: I know. But that's just me. I mean, what if I would drink? I'm crazy enough when I'm sober. I don't even want to think off me when being drunk! (laughter)

When is that 7" gonna be out?

Marcel: That's not sure yet. Even though it's really cool that Third Party is releasing it, it's also hard as it's more difficult to communicate. We don't know Nick and he doesn't know us. But well, if everything is going according to plan, it should be definitely out by the time this issue of reflections is done!

How do you guys actually think about commercialization in hardcore?

Robby: I think it's kinda cool as many kids get in touch with hardcore due to labels like Victory and all...

Ray: To us, the most important thing is if we like the person who does the label and if the label fits us. And we think that Third Party does.

Marcel: What does make a label "commercial"? When they have to do things to earn money? That's what they do. These people have to make a living. I can totally understand that.

Robby: What about all these little labels? I'm sure that deep down, they all wanna be a big label and live off what they're doing. And that's totally understandable!

Marcel: Okay, we got asked by "Big Blue". They were supposed to be a really big label, but I doubt what they would have been able to do for us... On the other hand: What if kids get in touch with music, with Guiding Line due to that? I think we have something positive to say and well, that's better than when they pick up some gangster-related crap. And well, you can play to the scene all the

To whom it concerns, straight edge is a non-violent movement. It holds the opposite of what you bring. When the meaning of our foundation was defined I guess you weren't listening. Your resort to hatred which always ends in violence. What's wrong with you? What's the matter? Don't connect yourself with straight edge, you give it a bad name. If you're looking for a title, fascist suits you better. Don't force your beliefs down anyone's throat. As straight edge is a personal choice. You don't educate when violence is used. There are better ways to speak your voice. I'm not impressed by your tough-man style. Open that narrow mind to the message we bring. The knife of respect cuts both ways. End of violence, fuck your right wing. Too much hatred in this world. To the violent few, I'll say "Joy Green". Choose to walk the middle path, but some always push it too extremes. Mistakes of others are so easy to see, but so hard to face our own. I'll suggest from now on, you focus on your own life and leave us alone.

white lotus
from 'the boyscout revival' 7"



time but I think it's more important to reach people who don't know about things like Straight Edge or vegetarianism. I have a friend whose life is changed by Straight Edge. He could very well be dead if he didn't get in touch with Straight Edge, as he was heavily addicted to drugs.

Robby: And the whole concept of Straight Edge, to me, it's like this 'thing' where you can get your strength from.

Do you also have some spiritual background maybe?

Robby: Yes, in a way I have. It's something really personal. And I think that spirituality should be personal. Always. Straight Edge came first and then Tibetan Buddhism... And it helps me. I'm this person that gets irritated really fast and this helps me so much. I'm trying to meditate three times a day and it keeps me at ease. But it's something totally different than hardcore. But then again, Straight Edge is this big, solid base where I try to build all my positive things on. And that's really, really important.

Marcel: To me, religion... In history, 99% of all wars are based upon religion and therefore I have this real negative view

on religion due to that. But at the same time, when for example my sister would die, and I don't have this special bond with her or anything, but I really love her, well, if she would die I would be totally going nuts! And when I see that people can deal with stuff like that because of what they believe, that's totally great. But when they start bothering me with their beliefs, there is where things go wrong.

Robby: Education and communication are the keys to all those items, whether it's Straight Edge, Religion, vegetarianism or whatever positive thing... Teach by example and tell about it. And all this crap about old school or new school... we're all in this same 'school' you know... (now Marcel starts talking about how he hates new school metal and everybody starts shouting and laughing... believe me, funny things were said! -reflections)

Marcel: But I hate all that violent dancing. That's totally the opposite of what hardcore is supposed to be!

Okay, Marcel, this one's for you: what about the 'don't fuck around' thing in Straight Edge? (laughter)

Marcel: Hey, I don't fuck around!

(laughter). No seriously: I couldn't have sex with a girl that I didn't know. I've noticed how cheating and fucking around can hurt people and I'm too much of an emotional guy to not care about those things. I've been hurt. And sure, when a boy and a girl both want to have sex, I don't see any problem why they shouldn't do it. But really, you gotta be sure to not hurt other people... and not too hurt yourself either.

Is there anything that I should have asked but didn't?

Marcel: The artwork from our first 7" maybe...

I know... Not that many kids liked it. But I do because I think it's different and original. I like it a lot!

Robby: Well, Dan O'Mahony liked it! (laughter). It's not like this typical youthcrew cover.

Marcel: The next 7" is gonna be cool too! It's called "The boyscout revival" and as said, it will be out on Third Party Records. I think it's better as the first one. The lyrics are better and more positive I think. We're happy with it.

Robby: It's a positive 7", that's a fact!

Okay, thanks for the interview.

**Contact Guiding Line at: Vlaggemanstraat 38a, 3038 LG Rotterdam, The Netherlands, guidingline@hotmail.com
Their new 7" The Boyscout Revival is available for \$5 ppd at Third Party Records, 21 Nancy Lane, NY 14228, USA.**



BETTER SAFE...



I'm sure that some people who saw on the cover of this issue that we did an interview with Sick Of It All thought something along the lines of "oh, another interview with that band, they're in every zine!" or maybe they even think we talked with them because they're this popular band and it helps selling the zine... Well, you're all wrong. The reason we had this conversation with Lou Koller is because we believe that Sick Of It All is one of those bands that stayed true to themselves. They may have had the adventure on a major label and they may play all the big festivals, they never compromised on the music they play and no matter where they were interviewed, they always had something to say. And on top of that, despite the aggressive music and angry vocals, these guys are positive and far, far away from being tough or macho. And if that isn't enough reason for you, well, I always wanted to talk with Lou Koller and how can that be done better than by doing an interview? The only thing that wasn't too great was that I was one of the last in a day filled with interviews so especially in the beginning it's kinda hard to get a conversation going but I think at the end we had a nice chat.

SICK OF IT ALL

This is an official press-day for you? You don't feel bad to talk with me?

Yeah, it is. I did interviews from ten o'clock this morning but it's okay. And it's no big deal.

Hmm, the first thing that I'm really curious about is why you're not on that major label anymore? I guess many people asked it but...

Well, they weren't handling the records. They did some of what we wanted them to do, like expand our audience, get people to come to our shows and buy the records. We wanted to show everybody what hardcore is about. But they really didn't know how to like 'deal' with our hardcore fans who already were there. They didn't know what to do.

Was it a bad experience, looking back at the whole thing?

It was like any other, like, bad experience. It's more that you just say: "okay, let's get it over with". And we're back on an Ind label now. It's quite a big independent label but we know Fat Mike (label owner) for years so we're really happy with it.

Did you notice that a lot of the people that you reached due to the big label just got into Sick Of It All for the hard, aggressive music and that that was all they cared about?

Yeah, some of them. And hopefully that a few from those people pick something up and that they learn something because that's how this whole hardcore thing stays alive. And well, maybe that through us they manage to get in touch with other hardcore bands and discover that there's a whole new world out there for them to explore. You know what I mean?

Do you follow what's going on in the hardcore scene nowadays?

Oh yeah. I love Ensign, we're touring with them. I don't go to as many shows as I used to. But I go a couple of times a month. I have a family right now. I have a six year old son...

Don't you take him with you to shows?

He has seen a couple of shows but in the summertime he prefers to go to the park actually. (laughter) like: "Do you want to stand to the side at the CBGB's and sweat to death or do you want to go to the park?" (laughter)

And as a good father, you go to the park!

Of course! (laughter)

I got your new album and musically it's more 'direct' as the other things you released before, but I didn't had a lyricsheet and I was wondering: Can you tell me something about the lyrics?

It's mostly just about stuff that affects us, There's some more angry stuff than on the last album actually.

What made you angry?

Oh so many things. Just the general things. Apathy is a main topic..

Do you feel that you maybe have changed over the years, that you're maybe more moderate or something?

I think that we're more direct with the anger and all that. In the old days it was just about hating everything and being totally mad at the world. Now we're maybe more mature or something. At least we know better why we're angry and where we have to focus our anger.

Can you maybe explain why it is that Sick Of It All never lost any credits?

You've always been popular and kids just always liked you, no matter if they were hardcore, punkrock, metal, skateboarders...

I don't know... This is actually the thing how it used to be in hardcore. I feel weird going to shows now. When I see a band that may be a bit more melodic that plays the kids are just now into it. "Oh, they're not hard" and all that. And that's also because those kids are still young and they open up more when they get older but it's weird.

How do you feel about the fact that the whole scene is split up in all these different sub-groups. Like Straight Edge kids who only go see Straight Edge bands and the other way around?

It's stupid! And we're kinda trying to change that. Like in the US we took Good Riddance and Snapcase with us on tour so that you have quite a different bill and I think that's how it should be. The next tour we did was with Strife and AFI from California. And there are still people that go: "why do you help out West Coast bands?" Why not? If they're good bands, if they suck we wouldn't ask them to go with us on tour.

In an old interview with you I read about the "moron factor" that was happening at a lot of the Sick Of It All shows, you know what I mean? (this is from an interview in Anti Matter zine where Lou talked about the stupid, violent, tough guy people at shows, they call that "The moron factor" -reflections)

(laughter) Yeah, definitely! It's this little scene within this scene! (laughter) And you know.. The stupid thing is that some of those people actually play in good bands

now! They persist on having violence at their shows and they're ruining it for everybody. In fact one of the places where they had shows, it's called "Tramps" and they said "No more hardcore shows" because there was a show with all the tough guy bands and a lot of "moron factor" and they got drunk backstage and smacked the place up. And that's... They give these people a good place to play and cheap. They don't make any money at the bar as it's all ages and these guys wreck the place!!

Don't you feel disillusioned about things like that?

One aspect in hardcore... And some of those people are in their late twenties and they still go beating up people for no reason. Just to prove to themselves that they're 'the man' and the tough guy of the scene. And I'm actually pretty much sick of that. We always talk to those guys, some are kinda like friends of us...

But they don't listen to you.

They'll hear what we say. And especially when you hear something like that club that stopped doing hardcore shows because of that, that frustrates me.

Do you feel that the hardcore scene changed for the better or for worse looking back at things and all?

I just think that it's still going and that's good. It goes through these periods. Again, with the 'moron thing' a lot of people think that that's hardcore and it's not and that's why, again, we do shows with other bands and it works. After we did those tours both Snapcase and Good Riddance took other bands with different styles of music with them and that worked. Snapcase is one of my favorite bands.

What do you think about the real militant metal stuff?

I'm okay with the message from bands like Earth Crisis, it's just that kids take these lyrics how they are written and that's not what they should do. That leads to trouble! (laughter)

Something else: You're, and I think I'm right on this, the 'biggest' hardcore band around. Doesn't it bother you that you can't play those really small shows anymore, in the real small clubs?

Yeah! That does suck. In our own neighborhood, in Queens, there's this hardcore club that goes really well, there's 300 kids every weekend and we called them up if we could play there and first they were really into it but then they got scared because they might end up being closed by the police because too many kids could come up. And we said: "just sell 200 tickets" and goes like "No, no!" we can't even play our hometown. That sucks. We do surprise shows and we show up in people's basements every once in while. But right now were on this three week tour through Europe and then we can't do that. In fact Sepultura asked us to go with them on tour but we don't know what we're doing right now. We might go on tour with Pennywise and do a co-headlining tour. Go 'flip-flop' (laughter). Hopefully that will work out. I mean, they're huge in

Colorado and we're attracting like 200 people there and they're not really popular on the East coast so this might do us both good.

You live off the band, right? Could you ever imagine that?

Yeah, we live off it and man, when we started I was all about watching my money and I still do, we're not rich or anything.

Isn't that sometimes scary? You'll never know...

Oh, exactly! This could all end tomorrow. But we're just taking things as they come and try to do things right.

But as long as you enjoy it you won't quit yourselves I presume? (laughter)

No way! I love playing. I hope my knees don't give up. Everyone asked us "Man, what kinda music do you listen to when you're at home?" and I do listen to other music but it's mostly just hardcore! (laughter) We get tons of cd's.

You know any Dutch bands? You know Mainstrike?

Yeah, Tim from Ensign just gave me their new album but I didn't hear it yet. It should be really good said Tim.

Do you notice a big difference between the European hardcore scene and the scene in the US?

I think that the kids here are more into it. More sincere in a way. Not saying that they're not in the States but... In America you might get a huge crowd but that doesn't mean that the show is gonna be any good. There's shows every single day in some American cities and they kinda get used to it. I also think that the European kids are a little more into politics which is good. But now we have Indecision with us and they've got a lot to say. That's an example of a band that really has something to say but I don't necessarily like all their music. Maybe half of what they did. But they have something to say and that's why we take them on tour. But oh well, I don't like some of our own

I went to see what it was like, and it's good but not for what I do. (laughter) Half the stuff what the guy wanted to teach me I already did. Just breathing! (laughter)

Okay the new album.

It's my favorite.

Come on! That's what every musician says!

Of course, part of it. It's brandnew man! But I like every song. Even we did this kinda experiment on the song "Quiet man" and it turned out great.

Okay, I believe you! (laughter) Do you like hanging around with the kids?

Yeah, it's great talking with people... But in a way... 17 year old kids that only go "Fuck mom and dad" (laughter)... I did that but not anymore...

So, you're getting old. (laughter)

No man, I'm still a child (laughter)

But do you notice that you sometimes say things to your son that..

That my parents did? Oh man, all the time (laughter) And that's also all the discipline shit! (laughter). My son is really good in school. He's still in kindergarten but they say he's reading like kids in 2nd grade and that's cool. I'm really proud of him. He's kinda bored with the stuff the teach him and I'll go "take your time" and all.

Must be great to have a clever kid,

Yeah, but I guess he got it from his mother! (laughter)

You'd like to see him make music?

Yeah, as a hobby. He should become a doctor or a lawyer! (laughter)

That was what your parents told you! (laughter)

Exactly! There you go!

How do your parents think about you?

They like it now. But they're always worried about the financial aspect of it. So.. But they're cool about it.

Okay. Now that you're doing this press-thing all day: What's the most stupid question you heard today. And don't mention it when I asked it!

(laughter)

(laughter) Oh, I can't think of any. There were some generic ones earlier this day. No one really asked stupid ones. But I like talking with press. Even if it is kinda negative. Some guy asked these questions about us whether or not being involved in the scene as well and he goes about how we only play these big shows and he just asked it in a negative way. That we didn't go to shows ourselves anymore and all that.

And man, My son probably saw

more shows than him!

What's your sons favorite band, apart from his dad's of course?

He listens to everything. The Smashing Pumpkins, Bob Marley. He likes Madonna! And he loves the Spice Girls! He's really into Baby-Spice! (laughter).

And what's your favorite?

I used to like Posh a lot. Now I'm into Scary-Spice!

Okay, that's the best way to end this interview!

Yeah, I guess so! Thanks man!

Call To Arms LP/CD, Fat Wreckords, 1999
Potential For A Fall CD Single w/non LP track "Soul Be Free", Fat Wreckords, 1999
Potential For A Fall 7" Single w/non LP track "Soul Be Free", Red I Records, 1999
Built To Last LP/CD, EastWest Records, 1997
Us Vs. Them Single, EastWest Records, 1997
Cool As A Mustache CD Single For Radio, EastWest Records, 1996
Dragon Power Live LP - Japan Only Release, EastWest Records, 1997
Scratch The Surface CD/LP, EastWest Records, 1995
Scratch The Surface 7" Single, EastWest Records, 1995
Live In A World Full Of Hate LP/CD, Lost&Found Records, 1993
Maladjusted CD Single For Radio, EastWest Records, 1995
Just Look Around LP/CD, Relativity Recordings, 1992
We Stand Alone 7", Relativity Recordings, 1991
Just Look Around European Bootleg, With House Of Pain, 1993
Blood, Sweat, And No Tears LP/CD, Relativity Recordings, 1989
Sick Of It All 7", Revelation Records, 1987
Demo Cassette, Alleyway Style Tapes, 1986

music as well **Discography**

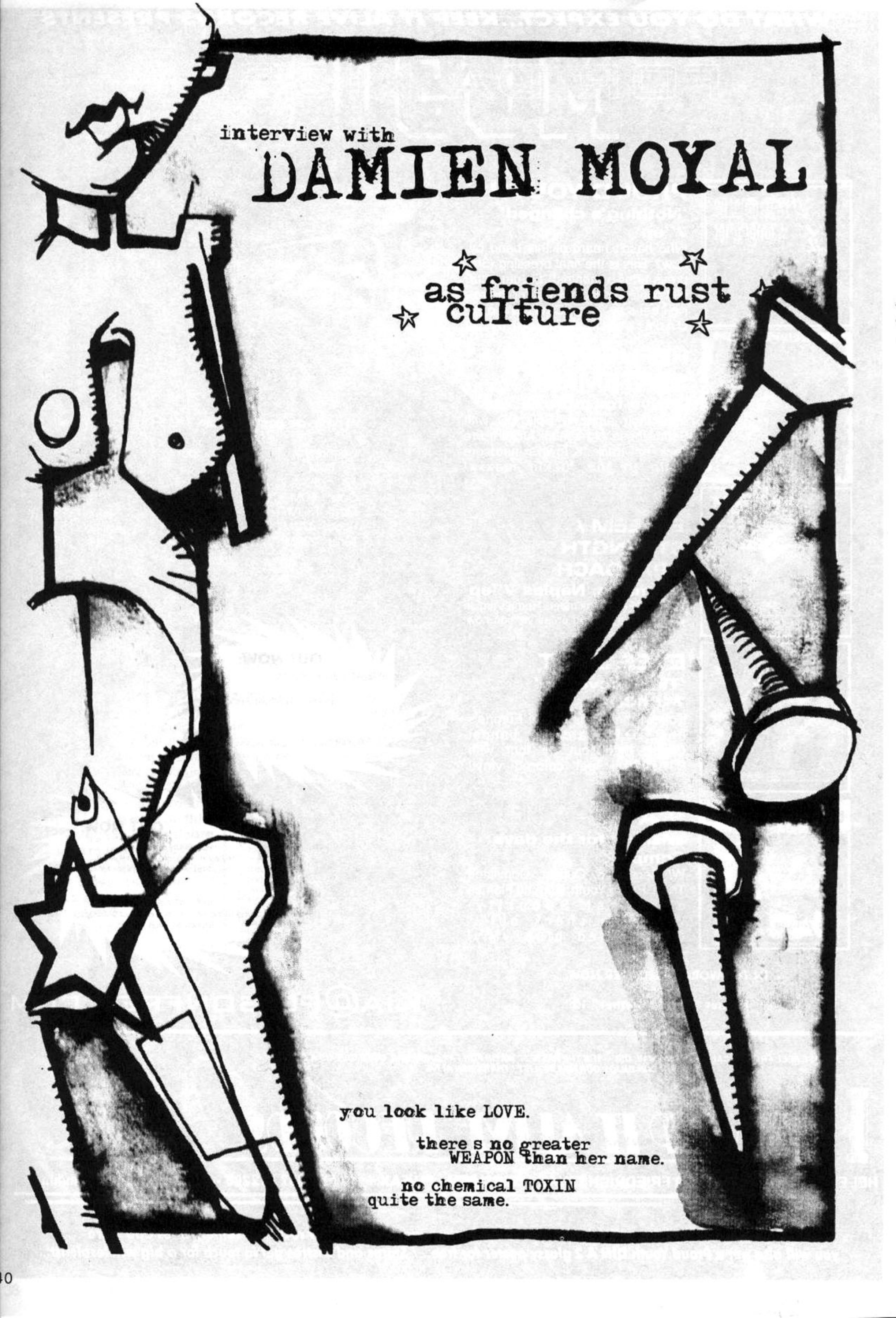
(laughter)
What album do you like less from Sick Of It All?

Oh man! I think "Scratch the Surface" was good but there's some songs on it that didn't come off that well. Same with "Built to last". I think the first album... Those songs are really good but the way we played them really sucks! But that was the first time we were in the studio.

But there's so much energy on that record!

That's what it actually is! It's more about that than the songs I guess.

How about improving as a musician? Did you ever took singing lessons?



interview with

DAMIEN MOYAL

☆ as friends rust ☆
☆ culture ☆

you look like LOVE.

there s no greater
WEAPON than her name.

no chemical TOXIN
quite the same.

... Am I right that everyone just wants to interview you instead of anyone else in the band?

Usually I end up doing all the interviews because... With the kind of band that we are, most of the interview questions are about our lyrics and I write those so... Yeah, it's usually me.

What about that Poison shirt that you're wearing? That's ugly! (Poison used to be one of those make-up, spandex, glamrock bands). Were you a fan or something? (Laughter)

(Laughter) I still am! I like 'em! But you were a Kiss fan?

Yeah! I still am! I saw them on their reunion tour in '96 in England and it was awesome!

I like Kiss as well, I saw them in.. I guess it was '88 on the "Crazy Nights" tour. They didn't wear make-up anymore and Ted Nugent opened for them.

He's a real hunter.

Yeah, I know.

So that line "the hunters will be hunted" is about him? (laughter)

Yeah! (laughter), it's against Ted Nugent!

Okay, how's this tour going so far?

Good, we have about five shows left. Most of the shows were in Germany, we had about fourteen shows there and it's a bit too much. It seems that in Germany they're more into real melodic or old school stuff. Most of the time the people weren't so much in what we were doing.

Is there really a difference when you compare the audience in Europe and in the States?

Yeah, first off all, the dancing is more violent in the US, second: The kids don't really seem to care so much about the lyrics or where a band stands for. They're really more in 'style' or something. Kids in Europe are more concerned about bands. They care more about the message and they're way more hospitable.

That's what you usually hear from US bands, they get good food over here and all that...

Yes, exactly. In the States they don't feed you. When you ask about it, they just laugh. **And the kids who put on the shows themselves?**

It's like they don't even think about it. Like this concept was just never introduced in the States. Nobody takes the initiative to do something like that.

Do you like the scene in Europe better?

Oh, much better! It seems that Europe things are just more liberal in general.

But it seems that Europe always kinda 'follows' what happens in the States...so, that's not really a pleasure thing to look forward to... But you talked about Europe being more liberal. What do you think about the legalization of drugs? In Holland it's pretty much legal.

I think that as long alcohol is legal, marihuana should be as well. Obviously it didn't really work out in the US and I think that people have a tendency wanting to do things even more when it's illegal, so...

Did you ever smoke marihuana?

Yeah, I did.

A lot?

Yeah... You know... I used to do lots and lots of drugs and marihuana was probably the least of them.

What drugs did you do? Also the real heavy types? Heroin?

I did that once.

How old were you?

I got clean when I was fifteen. I guess it was all between 13 and 15.

And how did you become clean? Was it due to hardcore?

I was already into punkrock and hardcore, but I was at the 'peak' of my drug-use. I was doing a lot of cocaine and 'free-basing' and stuff. I left my home when I was fifteen and when I left my house I was in State Custody. The courts ordered me to rehabs.

Why did you leave house? Did you have problems with your parents?

Yeah... It's like...

If you don't want me to ask about it...My mother and I had a good relationship. But my father and I we never actually could get along with eachother, we're really like the same kinda persons and it's...

The same characters kinda 'collapsed'? Exactly.

What's your character? Could you describe it? I mean, I saw you last week in Rotterdam and on stage you sometimes have this real 'evil' look on your face, with your eyes wide-open...

I don't know... I think I'm real uptight and real tense. I'm really not as relaxed as I should be. I take everything very seriously and very personally. I'm very stubborn and there this side off me that's always ready for arguments, for conflicts... like ready for war.

Is that a result from your youth?

Yeah, definitely. My whole youth, like growing up 'till I left my house... I was always surrounded by conflicts.

Does that come back in the band? Can you get along as a band, being on tour?

Well, with this line-up we're really easy towards eachother. I've been in other band situations where it didn't work out because there were people who were a lot like myself. Right now, in Culture, the people are really, like 'passive' and when I start being an asshole they just ignore me.

They don't tell you that you're an asshole?

No, in generally they don't. But I know when I'm an asshole.

Doesn't it bother you that... A lot of people think of you 'being' Culture. Don't you sometimes feel that the other members should have their say and maybe you can be a little 'laid back' as well?

That's why I asked you if you just wanted me or the other members as well! (laughter) (talking to John, who came in and listened for a while...) I mean, you, you're John right? Don't you ever feel the need to express yourself?

Joe: Well, basically, for the most part, he (Damien) expresses the views for all of us. He kinda 'spreads' Culture's message.

Damien: I would never express my view, if it was something about Culture. I would never do that without saying it was my view and not Culture's one.

Is there something that is totally your opinion and not so much of the band. Where the other members disagree with.

Yeah, for example, the bassplayer and myself have very different opinions on

interview: johan prenger
photos: dennis, rianne
art: damien moyai

i put the air
you've stolen
back into your
lungs.

And the water
you blacken back
into your blood.



prostitution. I am very pro-choice, and I feel that, as being a pro-choice person, you sorta have to like 'allow' a women's right to prostitute her body. I think it's a sad situation sometimes, depending on the circumstances that drives a person to that 'occupation', if it is an occupation. Where our bass-player thinks totally the other way. He thinks there's never any reason, ever. And I try to explained him, that like in Amsterrdam, I guess I'll show

I like it a lot.

Would you, like they did, sign to a major-label?

Absolutely.

Also if it was a real big one, like Sony for example.

If given the opportunity, I would. I wouldn't like this whole big corporation thing. Like I would have problems with Sony, but being a band that's oposed to capitalism, and then dealing with Sony, which in a way is what Rage against the machine does. But sometimes you need to do things like that. Like Rage against the

sceptical about the new album, and somebody in Germany told us, before we heard the new album, that they just didn't say anything at the show that kid saw. They just played their songs, and that's it. And I was like: "what happened to them? This is the opportunity for them to do something! But I was very pleased when we got the cd and what they wrote down in the booklet. This statement is very clear and easy to understand.

But what about you guys? You talk and sing about revolution. What revolution are you in fact talking about?

It's more a social revolution.

AS A PRO-CHOICE PERSON, YOU SORTA HAVE TO LIKE 'ALLOW' A WOMENS RIGHT TO PROSTITUTE HER BODY.

machine says: Using the system against itself. And a lot of people don't see that. They're like: "You think you're using the systems against itself, and you're so outspoken against those big capitalist companies, but when those corporations would even think you could hurt them, they wouldn't have signed you in the first place. But at the same time I think that if enough bands started to "sell-out" and started to become mainstream,

especially like now, that revolution that's being such a hip trend right now, I think that eventually that everytime you turn on the radio like... There's just so many bands on both radio and television that have political messages and people will turn that off as the get fed up with that.

But take Earth Crisis' label, that's Roadrunner. Especially in Europe they're known as a metal label and well, don't you think that a message will be overlooked when you're on a label that's known for metal-related stuff?

If it is overlooked, well, at least they have given the opportunity that it's been overlooked. At least they get it out to an audience that might not look into it but I'm sure that there are also people who will check their message out, you know?

How are their lyrics from the new album by the way?

Joe: It's kinda in the same vein, but there's actually just one song about straight edge on "Breed the killers", they're more touching social issues now.

Damien: they still address a few lines on the cd about veganism and a drug-free lifestyle and well, there will be say 5000 metal kids who check what they wrote about. They will play for an audience that maybe have a lot of metal kids and they will hear that message.

But that's often the problem. When you're on a major you often play these summer-festivals in Holland and well, there aren't many bands that actually are really outspoken on stage. The last time I saw Earth Crisis, Carl didn't say much about anything at all...

They toned down the message... And that was actually something.... I was kinda

But do you actually see that happening?

Right now, in this day and age... In the past it was a lot easier to revolt. You had the working class and the people of the town got together and they just did something. Right now that's just not possible. There's so much technology out there to prevent the people from having too much physical power and I really think that the only way to really overthrow anything is... I think that the only weapon that we have left is our money. And our money is a way more powerfull weapon than that we tend to believe. I think that really the only thing to change things is to focus on how you spend that money.

Are you really like 'tense' about how you spend your own money? I mean also when being on tour and all that?

I'm still definitely a consumer. Most of the money that I spend, especially when being on the road, is on food.

You boycott certain brands?

Yes. we boycott Coca Cola, Pepsi, Nestlé.

But your drummer is wearing a Coca Cola shirt!

I know. He got that for free... But that's also a difference in opinion. I would not wear that. Even if it's for free, it's still glamorising a company that you shouldn't support. And he isn't supporting Coca Cola either but still. Well, we differ on that. I wouldn't wear that shirt.

Is it important for you to get that message across as well? I mean... I think that a lot of kids are just into this whole vegan straight edge message but don't look any deeper and check out what you actually can do...

We've talked about that as well. We have lyrics and write songs about all sorts of different issues but only a couple will be released and they always dealt with animal and environmental issues. But Culture as a band has always had this mentality where we try to look deeper into things.

What's your purpose? What's the thing you want to do?

I want to be as big as we could possible be and keep a clear message. That's what's important.

Do people ever treat you like... "Wow, that's Damien, from Culture!" you know what I mean? Maybe kids asking for



him the red-light district when we get there. And the women there are really beautiful and I guess that maybe half of them could be modelling. And probably the would be modelling. It's really high-class and they seem to enjoy what they're doing, they're happy and healthy. They're making good money and they don't seem to feel that they're demeaning themselves

Joe: Our bassplayer sees prostitutes like many others: Like some sort of crack-heads that will do everything to get money...

And what if your girlfriend, and I don't know if you have a girlfriend, but what if she decided that she wanted to be a prostitute?

While she was with me?

Yeah.

I couldn't do that. I wouldn't try to keep her from doing it but I just couldn't be with her. I couldn't like 'share' her with someone else.

But if you just look at it as business?

Some people can do that (laughter). I'm definitely an advocate of prostitution but I think that you're pushing things man! (everybody laughing)

Okay... You just mentioned that you were really pro-choice, what about the whole abortion-issue? On stage you were talking about Earth Crisis, what do you think about this whole pro-life issue?

We share a lot of beliefs with Earth Crisis, but there are things that we talk about that I'm sure they don't agree with. But each their own, you know? We respect them. They're friends of us and we like them.

What do you think about their new album?

I think it's awesome! It's kinda different but

autographs?

I don't have a problem signing stuff. It's kinda funny, sure. Especially last summer, we had to sign arms and all. Mostly we ask afterwards if people want to sign our arms as well. To make it 'even'.

What about these upside down crosses, pentagrams and all that evil stuff? I've seen one of you guys written stuff like that.

John: That must be me. I listen to a lot of black metal stuff.

But you (referring to Damien) make that 'evil' sign on stage (you know it! That's what all the kids do at metal-shows with

code. Like if I saw you on the street and you're backwards to me, so you didn't know I was there but I saw someone else pointing a gun at you, ready to pull the trigger. And you didn't see the both of us. And I know that this guy is ready to shoot you, you don't know that. It would be wrong for me to know that and not do anything about it. Naturally I would put you away or jump in between... Now I don't want to sound like a martyr or a hero but I would probably jump in the way. Not that I don't like life, I like life, but you probably like life as well... **But you never thought about how it is that we see somet-**

hardcore. They think that the only way they can preserve hardcore is to make sure that it's just this 'old-school' style. But I think that has nothing to do with what hardcore is really about. Hardcore is a movement and movements have to progress. Obviously lyrically and musically as well.

Hardcore is more than just music, it's a lifestyle. That is what hardcore is to us. To people who are separating things it's just music, and that's sad. There's quite some

IN THE PAST IT WAS A LOT EASIER TO REVOLT.
IT'S MORE A SOCIAL REVOLUTION.

their fingers, really scary! Huh...-ed.), how 'connected are' you guys with black metal?

Not at all. We like the music, but we're not into any religion or anything. We all kinda share the same views on this. I think I can say that we're all pretty much atheists.

Joe: I'm not an atheist. Okay, then it differs. Some are maybe agnostic. Or maybe they do have a belief in God but they don't want to pile it under any religion.

Hmm, how to say this... When you say you're an atheist... What's your purpose of doing all this? When you die it's all over, right?

Yeah. I feel that way...

But then it's all over... Why are you doing this? Why are you 'fighting' for a better world?

That's a question I ask myself all the time. And to tell you the truth: I've never come up with a good answer. I think that people should take it up to themselves to improve their current situation without always looking towards themselves...

But why should they? When you feel that you have to improve something, where does that feeling come from?

I would feel guilty. I feel that the decisions, or the conclusions and the connections that I've made as a consumer and as somebody who's rejecting a certain lifestyle, I feel that all of that is like a formula to help, definitely not single handedly but if enough people are doing it to help to preserve the human race...

But why do that if we all die anyway?

Because living makes people happy. Even if it's pointless. Even if there's nothing when they die. And if it's gonna make people happy and I have this formula that can make people improve their lives so it becomes happier then it would be wrong for me to know it and not exercise it.

But why is that wrong? Why should it be wrong? Who tells you that?

I don't know. It's like some moral-inner-code.

That's not something spiritual for you?

No.

But you just said that it's something 'within you'...

Well, maybe other people would tell me that's something spiritual even if I refuse to use that word... I generally reject like any... (laughter). It's more like some sort of ethical

hing as wrong or as right?

What it takes to see something wrong or right? I just feel like it as some moral 'unspoken' code.... I personally go by what I feel is right. What's right in my heart and what feels wrong in my heart. I try and live from that. To do what I feel is right.

And then you play this 'evil' music...

That's all just aggression... An outlet for the aggression that we feel towards what's wrong...

What music did you grow up on?

I grew up... In fifth and sixth grade it was strictly trash-metal. Bands like Exodus, Metallica, Slayer. From there on I got into this skate-metal or whatever you want to call it, bands like Anthrax, D.R.I.

Did you listen to S.O.D and M.O.D.? There's been a big controversy against those bands in the Dutch hardcore community. They had these songs like "MOD for USA" and well, let's say, 'weird' lyrics like that.

Oh well.... To me it was like: I just wanted some music that I could skate on and piss my parents off. From there on it was a progression into hardcore

Joe: I totally grew up on that radio-rock, you know? Bands like Bon Jovi and stuff like that. And I once heard this radio show that played real metal and I was hooked. I listened to that ever since, writing down the names from the cool bands and searching for the records afterwards. Later on I met some kids who were really into hardcore and that got me interested...

Were you guys interested in those '88 style bands? Youth of Today, Gorilla Biscuits?

Joe: I never really was

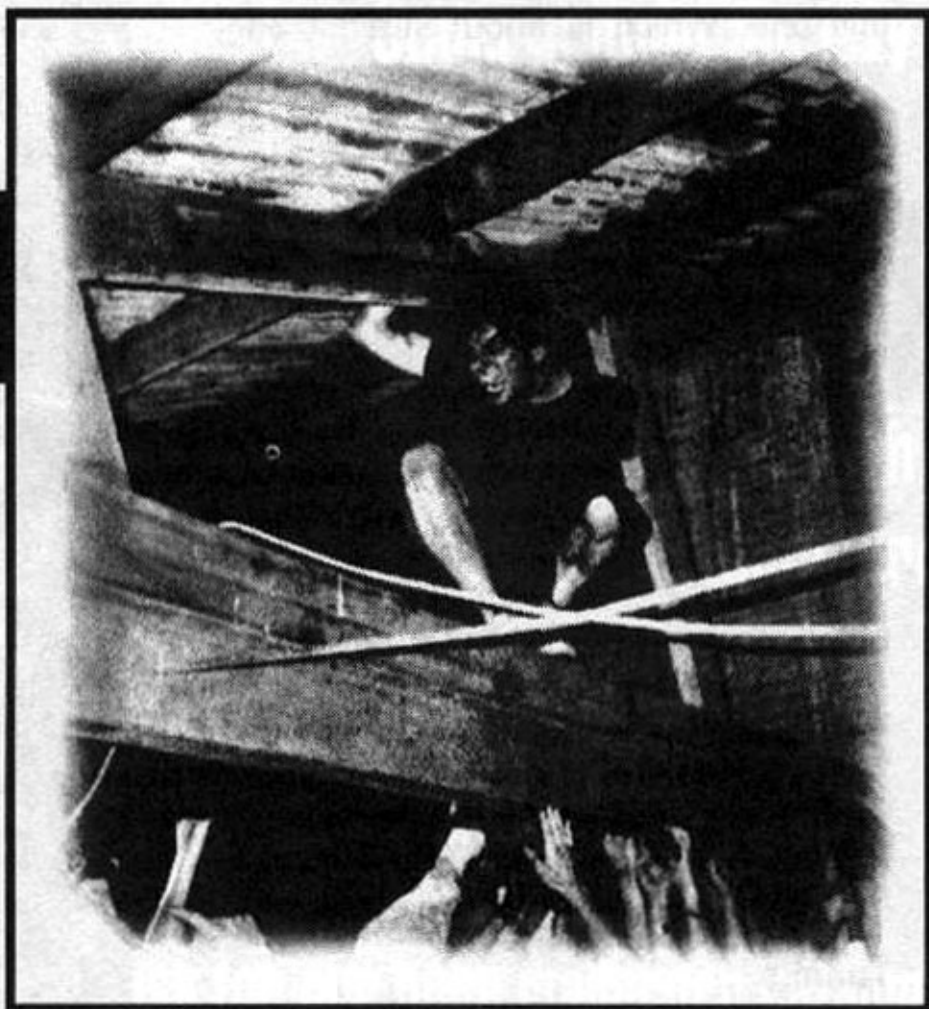
Damien: I love that style! That's my hardcore roots!

You like Mainstrike?

I love Mainstrike! We played with them and Eyeball and they were both fucking amazing!

What do you think about this 'separation' between the old-school kids on one side and the metal-kids on the other side?

I think it's an effort made by kids who think that whatever they're into is preserved as



bands that are popular that play some old-style music that have nothing to say at all, or even have negative things to say, like One Life Crew for example. I think bands that might play music that is obviously influenced by Metallica or Slayer, and have something important to say, that have social and political lyrics are more hardcore than those bands. I'm not saying that every single band has to be political. I listen to bands that are not political, but I'm not close-minded.

Something else: What's for you the main difference between As Friends Rust and Culture?

As Friends Rust is faster...at least more melodic and more 'friendly' and Culture is slower and well...

Lyrically As Friends Rust gives me the opportunity to write more personal stuff. Not that I couldn't do that with Culture but I don't want to 'waste' the chance to write about things that are important to me. In Culture we're all on that same level and in As Friends Rust it's just different. In Culture I can write songs about my ideals and political views...

Are you never afraid of losing those ideals?

No, never crosses my mind. I think, in my life, it would actually take effort to stop being straight edge, being vegan... It would actually take effort. Being vegan and being straight edge takes effort as well but not as much as not being it. It would be a difficult thing to eat cheese or to drink something.

Do you feel guilty when that happens? I mean, especially on tour it might happen that something like that, say cheese, 'slips' into your food.

Yeah, that happens.

Joe: I guess (laughter) that I'm vegan for

one day now... (more laughter) You can't really help it.

At least you can laugh about it!

Yeah, sure, I'm not going to the bathroom and spit it out or something!

Okay, that's about it for now. What would be a question that you love to answer but no-one ever brings up?

(Laughter) pfff, that's a difficult question!

Oh, can you tell me something about your tattoos?

I've got this one: I like angels. Then I have this one: Which is about straight edge, which is pretty obvious. I have this one on my upper-arm which I got when I left home, it got these wings...

Like some symbol of freedom.

Exactly.

You got any more?

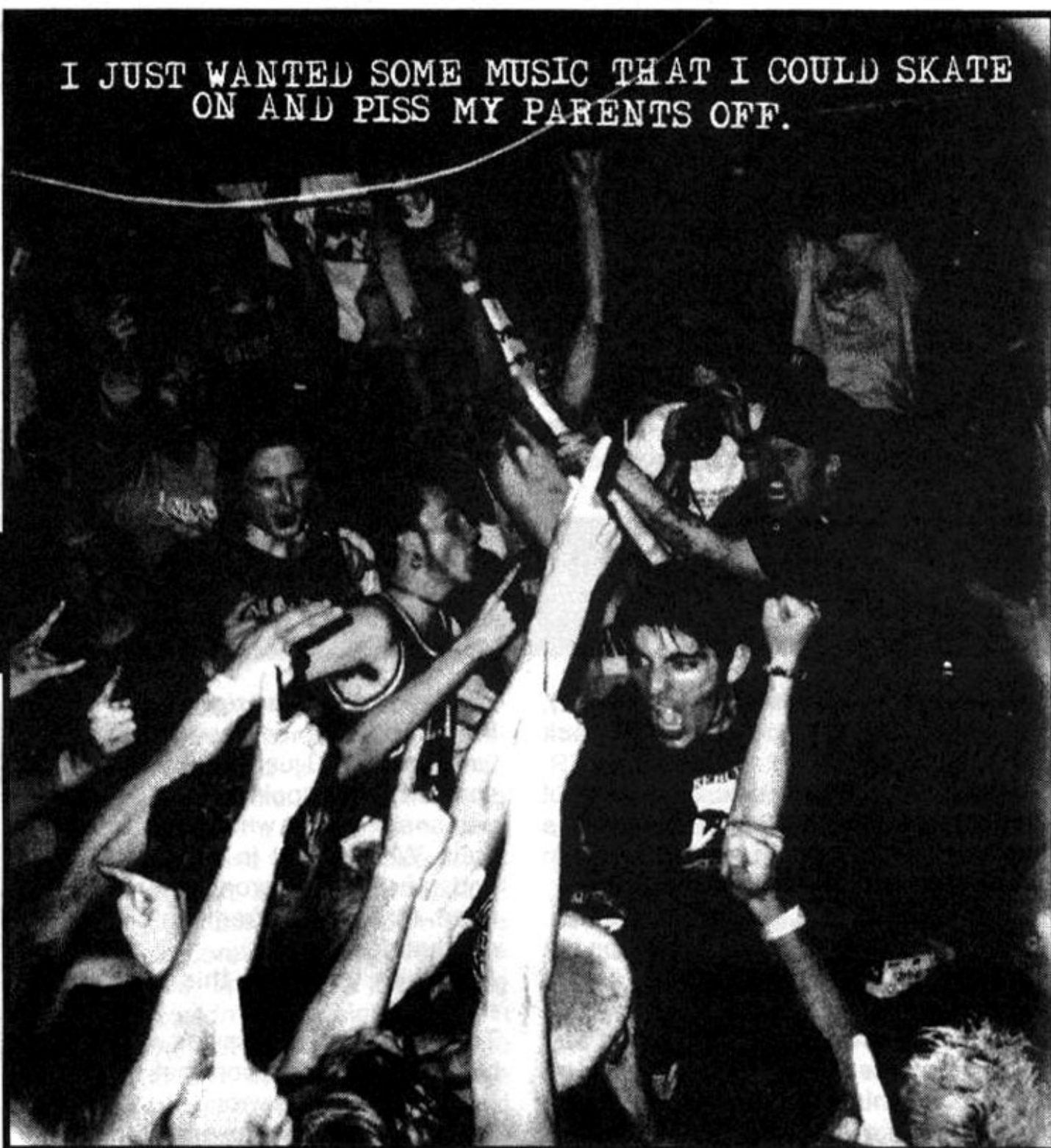
Yeah, this one on my stomach. This one is about six years old. It's the word "Reach", which was my first band and I got it after the band broke up and I got it... There were a few things... I used to have a big graffitte habit. I got arrested many times and this was my thing and well, it's also my postive youthcrew thing I guess!

That's a cool thing to finish this off.

Thanks.

Yeah, thanks a lot.

I JUST WANTED SOME MUSIC THAT I COULD SKATE
ON AND PISS MY PARENTS OFF.



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The biggest review section in reflections ever. Where does this end? Maybe because we took some more time since the last issue, but I'm sure that there has never been a time when more records were released in hardcore than these last few years. We tried to review everything but maybe something slipped somewhere, somehow. Sorry for that. Please let us know and we'll review your material in the next issue. There's also some records that we didn't review because we only got the disc itself or a tape and nothing else. We still try to maintain the policy to review everything but with all that's coming in we can't really promise that anymore. We'll do the best we can, okay?



ZINE REVIEWS▶▶

Affected by thoughts #1. 32 pages, half-size, English. Copied. Peter Franssen, Pastoor Jutenlaan 62, 4624 GT Bergen op Zoom, Holland. The first steps in zine-land for this guy from the southern part of Holland. and it's a nice step. This zine is totally personal with thoughts, writings on all different subjects that the editor is interested in. It's quite obvious that he's kinda 'new' to the whole Straight Edge / Hardcore scene but the openmindness that Peter portrays is great. The guy is in art school and the major part of this zine shows that. Some good, some not so good drawings and a freakin' layout makes this all pretty interesting. The drawing of the two clowns at McDonalds is great! (Oh, don't understand me wrong when I say I might skip articles on McDonalds, that's because I 'know' everything on the subject, not because I don't find them interesting in zines! They should be published, again and again!). I liked reading and looking through this zine. It might be a bit thin but the editor says that and also that he's proud of what he did and I can't do anything else than agree with him. You can be proud! JP

Arm's Length #3. 62 pages, full-size. English, copied. Korvelseweg 16, 5025 JH Tilburg, Holland Got to get it of my chest: they mention reflections zine often as their main inspiration and that's great. We really appreciate that. On the other hand: Layoutwise this third issue from these guys comes off at some aspects as a complete rip-off as what we did with reflections zine... Sorry to say. On to more positive things: Marcel, Ries and Kevin really, really improved things. The interviews are way better than in previous issues, the overall quality is good. The main point of criticism is that this zine doesn't really take a stand. There's interviews with all ranges from the alternative side of music. Highscore, Cause for Alarm, Dropkick Murphys, E-town Concrete (why do so many people like this crap?), All out War, Travoltas (who, in my opinion have nothing to do with a hardcore orientated zine). Also, in the review section, there's not enough criticism... Hmm, I shouldn't be too

negative as these guys are pretty young (check out the cover! Oh, don't do that again, please, combed hair sucks! Hehe) and this zine isn't bad at all. Oh, one more thing: How does Arkangel change the world, Kevin? JP

Backdrop #2. 42 pages, half-size, English. Copied. Bral Kristof, Reepstraat 124, 9170 St-Gilles-Waas, Belgium The best thing about this zine is that it's really diverse. Bands in here are: Fall Silent (where are they?), Disembodied, Earthmover (stupid stance on violent dancing), Timebomb, Thumbs Down. I enjoyed the chat with Jason from Reinforce a lot but that could also be because he's kinda like a friend. This zine might be small but it was a pretty good read and I don't know where these guys are at the moment or what they're doing but I hope they do a third issue soon! JP

Back to Back #4. 40 pages, full-size, Dutch / English. Copied. Nassauwijk 6, 9288 BX Kootstertille, Holland The greatest thing about this zine is that it's done by two kids who are not just 'young', no, these kids are really young and already released their 4 issue. They know how to work on a computer and they manage to improve that every time they do a new zine. This one contains chats with Rick Healey (25talife, Commin' Correct), Spirit of Youth, Veil, Agnostic Front, Ensign (pretty cool! as all interviews with Ensign seem to be interesting) and Better than a thousand. The last one was done at the Frozenland festival and that's where I met the Back to Back guys as well. They talked with Ray right after we did and well, at least they got something out of it because the interview we did was horrible there. Oh well... The only thing they should change is using both Dutch and English. It's way better in my opinion, to stick to one language. And well, from the reviews and all it seems that the editors like everything that's done in the name of hardcore. But hey, that could be age. It's a pretty cool zine for sure. JP

Conclusion #2. 56 pages. Full-size Matthias Rauch, Rheinstr. 50,

76337 Waldbronn, Germany. Contains Treadmill, Dan Askew profile, The Get up Kids and lots of personal writings. Very personal zine, well lay outed. Too bad some stuff was in German so I couldn't understand that. SVB

Crucial Culture #1. 72 pages, half size, English, copied. Henrik Consciencestraat 55, B-8301 Knokke-Heist, Belgium. Ah! Another old school, youthcrew, whatever fanzine from Belgium where more and more people seem to appreciate the fine art of '88 style music and zine making! This is one of the best I read so far. There's a lot to read in here and contains a whole lot of interviews with for example: Mainstrike, Geert Nailed to the X, Hands Tied, Sportswear and more. The only thing this zine needs but that'll come with next issues is some sort of style of its own. But you can't expect that from #1 on. This is a cool zine and I love the quotes on page 2. Keep going! Oh one thing try to be aware of outdated info in your zine. A lot of the 'news' was totally old like from last year or so. JP

Drying Tears #2. 44 pages, full-size, offset. A. Danielssons v11 21574 Malmoe Sweden. I'm glad they put "underground magazine" as subtitle on the cover and not "hardcore magazine". This is mainly focused on this "new wave" of Swedish bands that all seem to play this indie-post-hardcore music. Maybe also called 'emo'? Whatever. There's chats in here with The Make Up, Fireside, Karate. Dennis from Refused (always interesting), Unsane and Nine. Among that there's plenty of writings and a few reviews. A pretty cool fanzine, even when you can consider that I'm not too much of a fan of most of the music in here. I'm looking forward to another issue, mainly because I'm curious where this musical style is going. JP

Eloquence of a pariah #1. 36 pages, full-size, copied. Weimortel 73, 3920 Lommel, Belgium. How can you come up with such a name for your zine? It's kinda cool I think. In here there's Liar, Andromeda, Enemy

of the Sun, Skycamefalling and Unborn / Statement where I liked the last band/guy's interview best because that guy has something to say. Overall this zine didn't really impress me. It's just not original enough or something and I hate to read reviews from records only and not from zines in a zine. That sucks. JP

Fed UP! #1, 4 pages, full-size, English, copied. FREE ZINE, Stuifzandstraat 8, 3900 Overpelt, Belgium Yeah! Free stuff! that's always cool! Fed Up! Is of course more a newsletter than zine but still there's two decent interviews in here with Knuckledust and Floorpunch among a bunch of reviews and some columns/writings. Gotta go and get this, it's free man! Oh, be nice, include at least a stamp when you write for this. We don't want this kid to end up broke, I want another issue! JP

Holdback #1, 44 pages, full-size, English, copied. Albert 1 laan 195-8620 Nieuwpoort, Belgium. Kids are active in Belgium. This is another fanzine and well, you don't have to look beyond the cover to know what this is all about. Yep, youthcrew, youthcrew and more youthcrew. All done in that '88 cut 'n paste style and to be honest: It didn't impress me. I can understand that people love that style of music and everything that goes with it: the X'ed fists, the pile-one-pictures and flyer-art. And these guys are all about that. In all their enthusiasm, because they have plenty of that, they sometimes come off as being only into old style hardcore and that's it. This zine doesn't show any open-mindness for progression and I'm sure they don't want that in their music either. Can't blame 'em though. They're young and I understand the passion. On the other hand: It does get pretty boring seeing the same kinda zine over and over again. In here are interviews with Mainstrike, Eyes Shut, Strength Approach, Ray Cappo (you can get much more out of that guy!), A re-printed interview with Rise Above which is kinda cool and there's some tour diaries from Ray Cappo stolen from "War on Illusion" zine from Porcell(why isn't that

mentioned?). Okay, some points: When you guys are so much into record-collecting, why not put some more reviews in it with what you like (or don't like), and some zine reviews would be cool too. Try to be a little more original. There's so many zines out there looking exactly like this. To round things up: This isn't bad for a first issue for sure. Got to admit that. But I kinda had it with this all out admiration for (especially) the fashion, lay-out and overall presentation of a certain 'style' (not so much the music!) that was 'invented' more than ten years ago. Times have changed, don't re-live the past. Come up with new stuff! Still, I sure do hope for another issue because I'm sure these kids can come up with something cool, because the way you write about yourself in that 'story' about Straight Edge... That's what I like to see! JP

Holy Noise #3.32 pages, half-size, English, copied. Renaud Meyer, Impasse des jumelles 17, 1287, Laconnex, Switzerland This zine is kinda confusing due to the lay-out that actually is no lay-out (meaning that things are very sloppy and messed up). But there's chats in here with Natural Mystic zine, United Front zine, Reflections zine, some kinda diary and other writing which were sometimes good and sometimes I didn't read them because they didn't seem interesting. Nice zine but could use improvements. Especially the lay-out as said and well, the cover doesn't look too appealing either. JP

Incorrect #1. 30 pages, full-size, English. Copied. Michel Bloem, Lijsterbeslaan 32. 1214 LS Hilversum. Oh, I'm sure this kid puts a lot of work in his first issue but that's just not enough. It's cool that he adds some BMX cycling in hardcore but you really should come with better things than this for a next issue. Maybe it's because I don't give a rat's ass about bands like Blood for Blood or Arkangel that this review is pretty bad but not reviewing zines but having 4 pages of records sucks. I'm sure there's potential here but you got to put more hard work in it when doing a zine. JP

In the blink of an eye #2. 36 pages, full-size, English, copied. Bill Wend, 289 Bulkhead ave. Manahawk NJ 08050. USA Okay, this is the zine all you old schoolers will love to read. All the great bands of today appear in this cut 'n paste zine. Uprise, hands Tied, H2O, Saves the day, Ten Year Fight, Full Speed ahead, Weapon X (who out there can help us get their 7", you'll receive our endless love!), and then there's the opinions from the editor... well, lets' say that he's into HARD

core and not actually anything else hehehe. Cool zine for sure, I might not agree with everything Bill says but we'll go together for quite a bit. Necessary for those who love ehhe... Hardcore! JP

I stand Alone #12. 64 pages, full-size, English. Newsprint. Comes with split 7" (BTGOG/Brother's Keepers) Po Box 321 Buckner KY 40010. USA If you want to really know what keeps me motivated in hardcore and well, maybe life in general you should pick up Adele's new issue. I Stand Alone keeps improving and now not only has a full-color cover but also includes a 7" with my favorites By The Grace of God (doing "Children of the Grave from Black Sabbath... I clearly remember the chat with Rob Pennigton and our common love for Ozzy... Can you imagine how I feel about this?) and Brothers Keeper (doing a Suicidal Tendencies song). Inside the zine there's an incredible interview with Ian from Reach the Sky who proves again why they should be picked up by everybody. This is THE band of the next millennium people! Also, there's Burn It Down, Another Victim, Catharsis, loads of columns and writings. To top things off: Adele printed the lyrics from "Brown County" by Endpoint.... What's there left to say? I Stand Alone is my favorite zine right now. This is all about how hardcore is supposed to be. Adele, I love you! JP

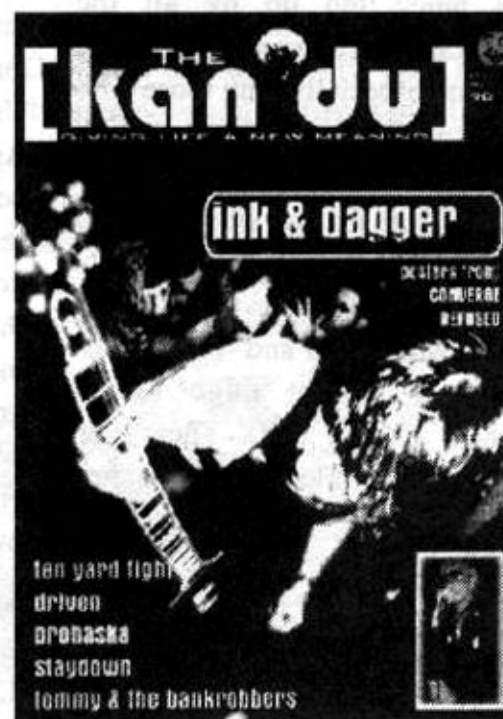
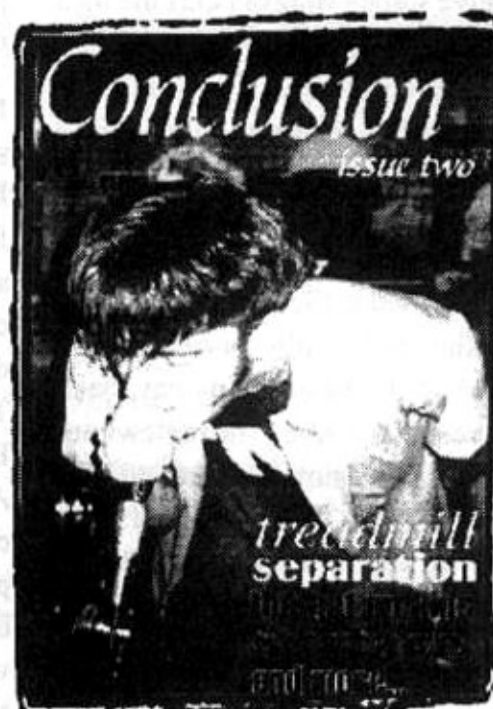
It's Raining Truths #3. 56 pages, half-size, English, copied. Pytrik, Topaas 1, 5231 KL Den Bosch, Holland Pytrik's third and best to date. And that's for sure. How could it not be? We're in this! Nah just kidding, even though I think the interview with us turned out pretty good. Just as the other interviews actually. There's Seein Red and Guiding Line as well and a whole lot of columns and articles. Pytrik wrote a big thing about religion and shows an open-minded view on things and that's awesome. There's also a column on positivity but that kinda is too much based on theory and not on feelings in my opinion. Also reviews and a funny article by a really long guy and a very small girl who both have this sense of style that only a few can match. That made them the right couple to tell us how to look cool. Well, do I need to say more? Get this fanzine! Next time hopefully printed and we have another big winner in hardcore. JP

Kan Du magazine #1. 32 pages, full-size, English, printed, full color cover. 7534 Oibendorf 606, Austria The cover from this new magazine looks really, really professional, being in total full-color. I have to admit, it

looks great! There's chats with Ink and Dagger, Ten Yard Fight, Prohaska, Driven and a band called Tommy and the Bankrobbers. And those chats are also the things they have to work on the most. I mean the lay-out and print-quality is great, this whole "Kan Du Imperium" idea is awesome, but to me, the zine could just use improvements in being more in-depth and having more to offer. As said, everything looks awesome and this zine is really worth checking out but they should do some more work for issue #2, which I'm sure will be a real good one. JP

Keep the faith #4 32 pages, half-size, English/German. Christoph Zehetleitner, Hochbruckerstr. 1, 86609 Donauwoerth, Germany. A little zine and the first one that I get to see from this. The layout is simple but pretty nice. Too bad that the Xerox quality isn't that good because that makes (especially) the pictures look real light and bad. There's a chat in here with Morning Again (nice) and a whole bunch of writings and poems (in German) among some reviews and all that. Nothing really special in here but the guy has some nice things to say and it was a good read. Just try and make things a bit more interesting for the eyes and maybe some quantity improvements. I had it read in no time. JP

Like an arrow #2, 40 pages, full-size, English, copied. Cenakel 4, 5022 KL Tilburg, Holland. Alright where to start? Guess the cover would be a good pick (Okay, this is gonna be a long review!). The drawing is even better than the one for issue #1 and promises a lot for what's inside. Erik starts with some personal babbling spreading quite some humorous lines already but then... he's making apologies for what he did in #1! Chickenshit! Now, if you want to spread some nasty stuff, just do it but don't feel sorry later! Okay, up next is three GREAT stories which may or may not have been made up, they're more than funny, especially the ones about Johnny and Johannes rule! Then there's interviews with Kill Your Idols (great band, cool chat), Spirit84 (oh man, you should know them by now, they're Europe's most energetic band). There's a column on how Eric is worried about clothing and all that crap... (Oh well, it's funny...), Jeroen from Mainstrike wrote a cool column, There's some words with Reach the Sky, which is cool, some words on violent dancing (hmmm), a cool sequence about SSD (which is great, cool to present old bands this way!). Then we have, and this is serious, some words from Erik on One Life Crew that I totally disagree with. I don't care that you listen to that dumb



shit, but the way you write about it may give some (young?) kids the idea that it's all okay. The lyrics of that band are not funny. They may be provoking but for those guys there's truth in them. That's all crap. What's next? Skrewdriver? "Oh well, the lyrics are dumb and all but they just want to provoke, the music kicks ass!" Sounding politically correct? Hell yeah! And proud too! Anyway, back to the rest of the zine: The reviews are good, plain and simple. Alex and Erik definitely know their ways and what they write makes sense. What's left is an interview with Eric Ozenne from my new favorite band The Nerve Agents (and he's a cool guy) and some cool last words from Erik which I totally agree on. Okay, I did it. I wrote a darn decent review, didn't I? Rounding things up: get this zine. It's honest and more than funny. As you see I don't agree with everything in it, but if you ask me if I think it's any good, I can't come up with anything else than a big yes! JP

Line of defense #1, 28 pages, full-size, English, copied. Contact: Geert Hollander, Tiggelhof nr.2, 3530 Helchteren, Belgium How much '88 style do you want? This comes as close as it can get to all the glorified (whether or not that's justified...) zines from 'back in the days'... Even though I sometimes get pretty much fed up by all the cheezyness that comes along with old school and especially with those who 'follow' (go figure that out!), I can't help but get a smile on my face from this effort from the guy who also does "nailed to the X products" (straight edge stickers and patches). The logo is a total Chain rip-off and well it's just all about straight edge (some messages and all that). There's an interview with Floorpunch, a few words from the editor and that's basically it. I read it in less than 15 minutes. It's however more a photo-zine and when you enjoy pics from clean-cut youthcrewsters (oldies!) there's plenty to look at. The quality and all is really good so well, it's worth the money, that is if you're into old school of course. Oh, let me guess, Geert... You like Chain of Strength? JP

Live today... Think about tomorrow #3, 32 pages, full-size, English, copied. Mozartgasse 348, 7400 Oberwart, Austria This zine gets better and better. The lay-out improves every issue. The printing quality but most important the interviews (78 days, The Promise ring) and writings get better. There's articles on shoplifting and other consumer-connected writings among a lot of personal stuff. When you're into emo-music and want to read

about a dedicated kids life you should just get this zine. and that's all there is to say. JP

Luck is for Free #1, 32 pages, half-size, English, copied. Maarten, Brusselstraat 413 1702 Dilbeek, Belgium Ah... The good old half-sizer! Simple and maybe badly copied. But you can almost smell the dedication from this. It's simply done. There's interviews with Degradation, Building, Instinct and Standard Issue. All pretty basic but you get a chance to check what these bands are about pretty quick and that's okay. The columns are really simple and short as well but I couldn't agree more on what Maarten says about abortion and about princess Diana in 'value of Life'. Sure, I had this thing read in no time but that doesn't matter as I don't think this was made to be the biggest or best zine out there. Pretty cool overall. Make a second one man! JP

Never give up #5, 52 pages, full-size, English, copied. 12 Target Road, Portsmouth, Hants, PO2 8QT, United Kingdom This zine looks just supergood! That's the first thing that got my attention. The cover and layout is really 'computerized' but looks really good. and this whole zine is actually really good. Paul really focuses on the British scene with bands like Slavearc (who say some pretty militant stuff in their interview, that kinda made me laugh... come on guys, live up!), Step Back, and Unborn. There's also interviews with Agnostic Front and Innocent Victim here all beautifully layed out. The review section is pretty big and well done too. This zine, although not all the bands really got my interest, left me with a good feeling. The editor knows his ways and has an all out positive vibe in here that makes this zine one of those that should be read by all of us. Get it, okay? JP

New Direction #2, 32 pages, full-size copied. Johan van der Auwera, Caputsteenstr. 3, 2800 Mechelen, Belgie As this is issue #2 I honestly expected a bit more progression. Besides the reviews, and four rather short interviews (Spineless, Clouded, Impressions, Course of action) there isn't really so much to read in here. Not that I didn't like it but it's nothing special either. I guess it's best for the editor to try a little harder and work some more on the next issue because there is potential here. JP

Nocturnal Dominion #2, 88 pages(!), full-size, English, copied. Laurent Pacitti, 24, rue E. Vandriessche 1050 Bruxelles, Belgium When I got this in the mail, Laurent, the editor, already warned me for the enormous amount of metal and anti-religious stuff in this... Well,

there's two problems. I don't care about a person being anti-religious but when a zine like this has all out Satanic bands in it, isn't that 'religion'? Not to be offensive or anything but I hate all those corpse-painted morons. I can't stand stupidity. I totally agree with the editor that hardcore isn't music but an attitude. I agree that high prices do not belong in hardcore. But why are there all these black metal label ads in this zine? I recently wanted to buy an Emperor album, only \$20! (okay, that's sarcasm. I don't care about Emperor, fact is that metal albums are expensive). I don't care if you're critical towards Tony from Victory records, but for Satan's sake (hmmm) be real, all those metal labels are probably worse. Oh well, I guess I'm overwhelmed by darkness... I'm sorry, maybe Laurent is a real nice guy and his zine does look good and all that but I'm just too much of an old kid to understand this. Lärm used to sing "metal attitude sucks" and I don't say that there's a metal attitude here but there's just too much evil and darkness for me to chew on. I like some good ol' Maiden and Priest, hell, I even own their albums (not to mention the famous Bay Area classics! hehe). Let's just say that this is not my thing, okay? JP

Only a Phase #3, 58 pages, half-size, English, printed. Karsten, Rehmann-strasse 10, 52134 Herzogenrath, Germany. I'm happy that although Karsten had the intention to stop, this zine isn't going to be 'only a phase'. This time there's The Metroshifter, Separation, Rain, Culture and Reflections zine in here, along with letters (from Johnny Mainstrike, about metal and all, pretty cool, also how Karsten reacts) and other writings. The lay-out is as decent as of all his issues and the zine just looks plain out clean. The only thing that bothers me is that I somehow feel that Karsten isn't that much of an optimist. And there's somehow negative things/thought in this zine that I can't really place. Oh well.. Just read it anyway. It's nice. JP

Project E-zine #1, 36 pages, half-size, English, copied 106 Van Buren St. Salisbury MD 21804 USA This is one of those nice little cut 'n paste zines. Project E is actually more of a newsletter thing than a zine. There's all band profiles here (Eventide, Emerge, Buried Alive, IDK) and some questions to Scott Vogel from Slugfest and Despair along a shit load of pictures that make up a photo-gallery. One of those short but sweet zines. That should fit the bill.. Like that though. JP

Resurreccion #4, 44 pages, full-size, Spanish, printed. Contact: Apdo.

Correos 613, 29080 Malaga, Spain. E-mail: outlast@vnet.es Since this fanzine is written in Spanish, probably not many of you will be able to understand it, but I don't think you're missing too much anyway. "Resurreccion" covers the side of hardcore as music and is focused on metal and NY HC (you'll hardly find a reference to anything else). The layout is pretty good, although kind of simple in my opinion and if you're into that kind of music there's a lot of music reviews, there's also a report about the scene in Berlin and some news which are ok, but so far that's all the positive aspects I could find. The interviews and the reports about the bands (half of which look like they have been done by somebody not linked at all to the fanzine or copied from somewhere else) are boring and complete cliches (please... why keep on asking only about the history and members of the bands?). Oh, there's a report about girls in hardcore (pretty popular topic lately!), who has some nice columns and some which doesn't make sense to me. And that's all you can find because the other half of the pages are covered with ads. Margarita Minguez

Second Nature #8 & #9, 64 pages each. English, off-set, full color cover. PO Box 11543 Kansas City USA The best looking zine in the world calls its quits...(silence...) Yeah, that short moment of silence is necessary in this case. Second Nature paved the path for doing nice lay-outs, for using computers to the full extent and always remained miles ahead of anyone else in zine-land. Dan writes an impressive last editorial which goes on in both zines and ends his years as a zine editor with two impressive last issues which are in fact two-in-one as it's no fun to read just one issue. I could tell you that the following bands appear in both the zines: Discount, Isis, Botch, The Farewell Bend, Sharks keep moving, Dillenger escape plan, Elliot and Jeune, but that shouldn't make a difference here. Essential for everyone who feels even a little bit attracted to hardcore... What a way to end things!! (silence again...) JP

Speak my mind #1, 22 pages, full-size, English, copied. Arold, Nieuwkuijksestr. 167, 5253 AG Nieuwkuijk, Holland. This zine was formerly known as Speak OUR minds by Arold and Rob, but they decided to each go their own way in the zine-making-business. Arold made a pretty cool fanzine with really good interviews with Good Riddance (this one is really well done, good questions and all out interesting), Refraining (nice, but I honestly don't like them too much, not that they're bad, just not outstanding...) and then

there's some columns and all. Those are mostly well written and thought out. I just don't fully agree with the 'straight edge isn't cool anymore'. I'm not against humor and a good joke either but that's not what hardcore is about in the first place, never forget that. In this writing it kinda seemed like the jokes etc. was THE most important thing, on the other hand, I know the editor and I also know he's not one of the dumbest kids out there. So maybe it was just the way he wrote it. Overall, a pretty nice read. Kinda short but hey, you can be proud for a

Algarijnen' or 'kanker Algarijnen'. Sure. Those guys were assholes but there's no use to name them after their home country. That has nothing to do with people being assholes. The whole article had a real negative stance and I totally disliked it for that. Well, at least you still had your weed, didn't you? Oh well. This zine is pretty okay when you're into hardcore for the music only. I mean. When you review an album from OLC... please, say about it what it is... right-wing crap! JP

Abamantium-From the depths of

more in a rockin' way. Really not bad at all, and these guys know how to play but when I remember the intensity and energy of their first album and compare it with this, then I'm wondering where all the 'hardcore' went... I'm convinced that bands should improve and I'm sure that Abhinanda feels totally good about this, it's just that I don't. Sorry. JP

All Day-Nobody likes a quitter cd. 17 songs (Know records / Sonic Rendezvous) It starts off with the riff from Nirvana's "Smells like teen

words, All out war's singer says they're a metal band!) but they actually put some really fast parts in as well. That makes this interesting. I don't like the negative lyrics and I don't understand that either as I know that Mike Score is a spiritual person who firmly believes in God... Overall, a pretty good album... If you're looking for anger an metal, this is a must have. JP

Andromeda-Exalting the spirits mcd (Genet records) This album actually only needs to have a look at

AUDIO REVIEWS▶▶

first issue Arold! JP

The Spirit Remains #2. 44 pages, full-size, English, copied. Daniel Flycht, Sandgatan 1b, 64145 Katrineholm, Sweden The first issue from this zine was supposed to get a review in #11 and it even got a picture from the cover but the review itself got lost... Okay, Daniel is back with a second one and it's way better than issue #1 so don't worry when you don't have that 1 issue. This one contains interviews with Jeff Terranova (Upfront / Smorgasbord records), Keep It Alive records, Eyeball and Facedown, where I especially from the last band expected more interesting things because their records are intelligent and they really have things to say... oh well. There are some columns here about the hardcore scene which I not completely agree with (concerning 'bigger' labels) and some column on soccer which is about how much the writer enjoys that game...). There's a good amount of reviews here as well and I enjoyed reading this zine. It kept me busy for quite some time and that's already something these days. Good zine, definitely. Oh, maybe next time something different for the cover, they look very much alike, #1 and #2... JP

We'll make the difference #5. 44 full-size pages. Dutch (interviews in English) copied. Ivar Zuidhoek, Schoenmakerstr. 156, 1825 CJ Alkmaar, Holland. This is a pretty basic zine that just covers everything that can be filed under the name hardcore. There's Agonsotic Front, Right Direction, Racial Abuse, Maximum Penalty, Spirit 84, 25 ta Life, some articles, news and reviews... And well, it's all pretty cool and all, 'till I read the article about the Dour festival written by a guy called Marijn. I totally agree that it sucks a lot to get robbed and beaten. But the way you write about it sucks even more! Do you only read 'De Telegraaf'? (right-wing newspaper) Why name those assholes 'tyfus

depression cd. 10 songs (Indecision records / Sonic Rendezvous) Seeing the artwork, the band name and the title from this cd... Then looking at the label... Hmm, that's all weird. Indecision records releases metal now. Cause that's what Abamantium is. It's metal as dark and evil as you can think off. I rarely heard such deep and evil vocals as this guy Aaron Stone manages to burst into the world. Check out the title of the cd and you can figure what these guys are all about. Not that much positivity here! Nevertheless, Abamantium is pretty good and original at what they're doing. I wouldn't invite them at my birthday party but I'm sure there's many people out there who will totally embrace this band and be depressed together... Damn, there's anger and frustration all over this record. (just checked those lyrics once again) JP

Abhinanda-Rumble cd. 11 songs (Desperate Fight records / Sonic Rendezvous) This is gonna be a hard review to write... I've always been a big fan of Abhinanda and especially when they first played here and got their debut album out... I was totally hooked. But now, with this third album... I already expected the worst when I looked at the cover. The band members are portrayed in and around a big American car looking all arty and stylish... I shouldn't judge by the cover so I took this cd for a good listen and it seems that Abhinanda is another Scandinavian band who took their music and 'improved' it with more influences, all sorts of different stuff and all... just like Refused did, but

spirit" but soon enough someone comes to tell that that sucks. All day plays really energetic sing-a-long punkrock, which I find amazingly good!! I can't tell why. I mean, the cover has this alcoholic liquid (obviously!) filled glass and the lyrics are typical punkrock (women, police etc) and they even have these guitar-solos but hey, I like 'em! And I don't even know why! How's that for a review? JP

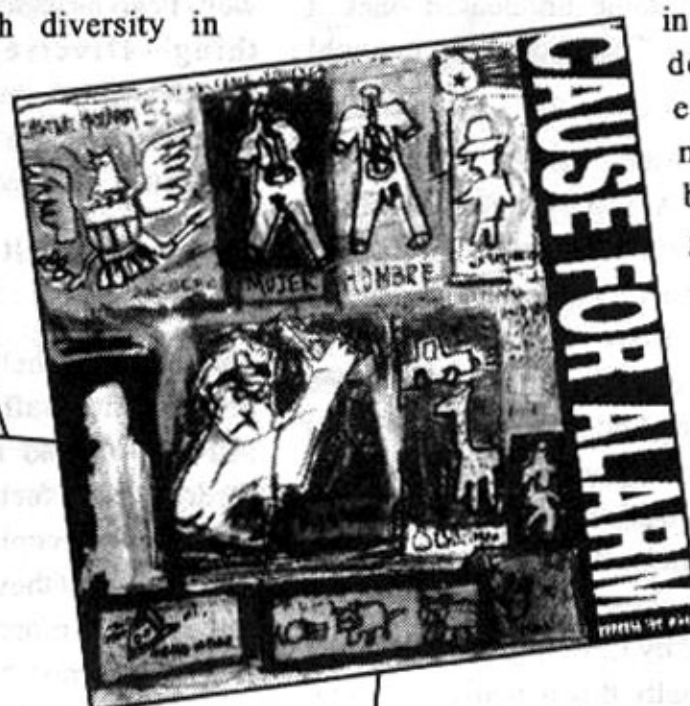
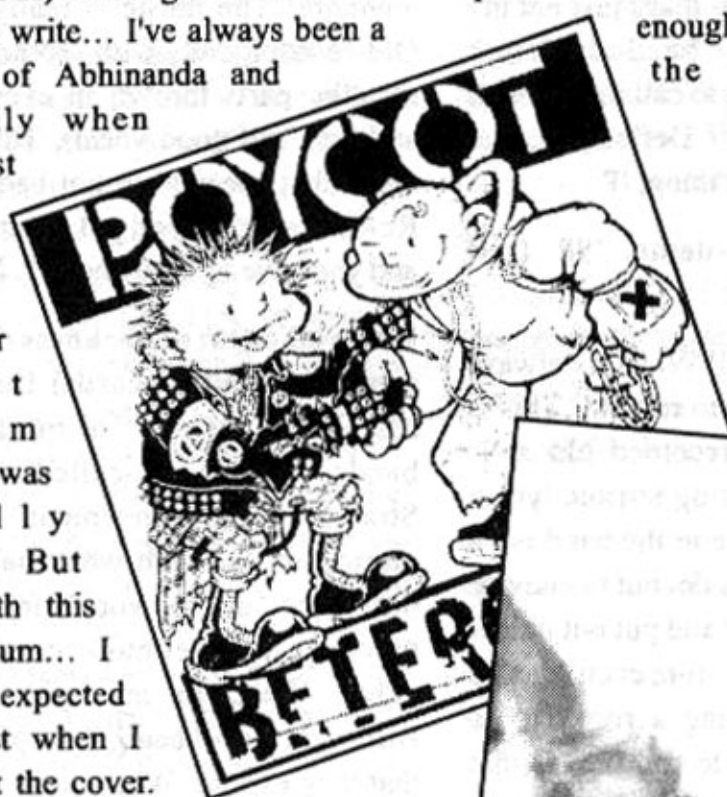
All out war-For those who were crucified cd. 13 songs (Victory records) When I would write this review based on other peoples opinions it would be either totally awesome or absolute horror. That is when I would listen to a 'youthcrew' kid or a 'edge-metal' kid. I never saw them live but I heard that it can be pretty rough at their shows... Oh well, The new cd: It's way better than what I expected. Earlier stuff never appealed to me but especially the vocals have improved a lot and there's enough diversity in the

the cover to guess right on what kinda music is on this disc. There's a skeleton in a coffin... Yeah, you're right! Metalcore, or better: deathcore. Andromeda plays their music really slow and evil and that also shows in their lyrics. Not much optimism here and to be honest, not much optimism from me too. I don't like this. JP

April-April 7" 6 songs (Alveran Records) This bands hails from Germany and has the typical sound that a lot of bands from that place have. Heavy hard quite metal. April try to come off as a European Coalesce version (and sometimes a bit of Acme), but don't do it as well as the originals. I think a part has to do with the recording which isn't as good as Coalesce. It's not really bad, but I think they would be better off if they would try to find a direction of their own. The artwork is not that good either, bad printing job and it seems that every German band only works with Photoshop, some new ideas in the art departm
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great. JV

Arms Reach-Within our reach 7" 8 songs (Short Fuse records) I got this from my lovely friend Marianne and well, she's always there to support bands from here homeland Australia. Arms Reach was quite a surprise and another proof that good music doesn't necessarily have to come out



mus
ic to make it interesting. All out war doesn't ust play slow songs as a lot of metal bands do (those are not my

of the US. Arms Reach plays really fast, noisy hardcore with brutal (no metal-like though!) vocals and they have a female guitarist who screams some lines as well which makes up for some original stuff. I expected tough guy stuff, due to the artwork and all but this is just some great raw hardcore / powerviolence-like stuff. Cool! JP

As Friends Rust / Discount -Split 7"/mcd. 3 songs. (Goodlife Records)

I was really impressed with the first songs I heard from As Friends Rust, from their debut mcd but the song on this one beats all of those. This is maybe my favorite song of the last few months. The hooks and melodies are incredible and I'm not even talking about the lyrical content. I can't wait for their next stuff as one song of course isn't enough. Discount plays upbeat punkrock, have female vocals and their songs are just plain good. Live however, I think they're better. But who am I? Suzanne adores them! JP

Ashes-Wisconsin Avenue tour cd. 15 songs (Salad Days records / Sonic Rendezvous)

I wonder how many of today's kids do know Ashes. This was one of the first bands that you could actually describe as 'emo'. Brian Mcernan (Battery, now getting famous as producer and owner of Salad Days Studio where all the great latest bands seem to record). From their first 7" on, which was released early '93 I was in love with Ashes and I still love them. They unfortunately broke up in '95 but Brian, God thank, decided to put all their songs on one cd and even add some songs from the demo and some unreleased ones. I love Ashes. That should say enough! JP

Baby Gopal (Sri) - Gravity Reminds Me Advance album 13 songs.

This full-length album will actually never come out under the name of Baby Gopal but it will continue as a solo project of the vocalist Sri. And what a vocalist? This album shows you that she grew as a singer as well as a songwriter. The lyrics touch deep, personal and in-depth subjects and are overall influenced by Eastern philosophy. For me personally this is really inspiring. Where I loved the previous work of Baby Gopal I'm now adoring the music even more. I bet this is just a matter of time when she gets picked up by one of the bigger majors. Go go get it Sri! SVB

Back to Donut-A No Idea Compilation cd. 33 songs (No Idea)

Most of today's bigger labels put out these cheaply priced cd's with what they put out. So does No Idea, which in fact is maybe more known of their

distributing activities. That's why there's also bands from labels like Second Nature (Grade, Coalesce=both awesome!) And Very Small records (Elmer) on this. And well, it turns out to be a pleasant thingie! I mean, 33 songs, bands like Left For Dead, Jud Jud (ehhh? I hear you think... Okay, this band (?) is a joke, but a good one!, Hankshaw, Hot Water Music and many more, varying from the most brutal deathcore stuff to melodic emo. I loved playing it while working and that's usually a pretty good standard. JP

Battery-Whatever it takes...cd. 12 songs (Revelation records / Sonic Rendezvous)

Even though this album is out for quite some time we didn't get it any earlier to review. But that doesn't matter. With "Whatever it takes... We'll stand together" Battery managed to release their best album so far. Fast, energetic old school with enough melodies and that typical voice from Brain is their trademark and they show that they're good at it. My favorite song is by far "Part 2" because violent dancing is the first thing that has to disappear from our scene. You most probably already have this album anyway. If not, go check it out. It's good. JP

Beatsteaks-Launched cd. 14 songs (own release)

To me this is actually one of those bands that's more about musicianship than about hardcore. You can hear from the first few songs on that these guys put a lot of work in their songs and sound. And that's all great with me but the way they play is just not my thing. Lot's of distortion on the vocals, loads of dubbing and well, I can be short: that's just not my thing. Diverse hardcore/rock whatever you want to call it. Vision of Disorder / Korn / Deftones... that kinda stuff. Not my thing. JP

Below the Belt-demo '98 (self produced)

This sucks like hell! Why do I always get the shitty stuff to review? This is bad played, bad recorded old style hardcore with fucking terrible lyrics. I'm sure the people in the band get a lot out of what they do, but my advice is to rehearse more and put out one or two more demo's before even starting to think about doing a record. The only positive note to this tape is that they cover old school gods Negative Approach. JV

Benumb-Soul of the martyr cd (Relapse records)

55 tracks plus some bonus stuff on this horrible looking cd. Benumb plays very tight hardcore/grind in the vein of Capitalist Casualties, Man is the bastard and Spazz with a super fat soundproduction. Does this mean the

cd is good now? Well, I have mixed feelings about this record. First of all I don't like the production that has a definite metal feeling. The earlier mentioned bands have a complete hardcore attitude and feel, something I can't discover on this cd. Secondly, Benumb uses real bad metal artwork, don't include lyrics etc. I really hate that. I have the feeling this band tries to imitate some other bands. Sorry but I don't like this, even when the music is played really well. JV

Better than a thousand-Value Driven cd. 12 songs (Epitaph records)

Even though this album has been out for a while on Ray's label (or actually no label... They got in trouble because Roadrunner didn't want Ray to do another Better than a thousand record, yeah! That's how majors are! Screw 'em!). Oh well, Epitaph does the European release and this is the best 'youth-crew' style (Ray likes me to say that! Eehhh, not!) album from the last year! I can't help it but this is what I like the best. Great songs, awesome melodies and the best vocalist for this music. The lyrics are awesome too. (check out the song "We must believe" that's what real positive hardcore is about!). I love this album and I'm not gonna spend any more words on this because this is essential in anyone's collection! JP

Between the lines-Between the lines 7". 6 songs (Funtime Records / Fallen angel Records)

This is really too bad... Why make such an ugly, cheap looking cover when you actually play some pretty good music? Bad photocopied quality doesn't make people buy records these days anymore! The music is really good. Old school but with some more metallic parts thrown in every now and then and good vocals. The lyrics aren't that special but not bad either. Re-do that cover and put it out decent and you have a pretty good 7". JP

Birthright-Out of darkness mcd. 10 songs (Goodlife records)

Birthright has always been one of my favorite bands in this so-called "Vegan Straight Edge movement". Their music isn't so much what makes the difference, and the vocals from Kurt may not be the most outstanding either. What, in my eyes, makes Birthright a cool band, is the sincerity that they expose. Whenever I read an interview with Kurt, who kinda 'is' Birthright you could tell that an honest, sincere and intelligent person spoke, maybe that's why I like them so much. The new songs on this cd (in fact there's only three new studio tracks, the other ones are from a live-set, which isn't that good in quality), are in the same vein as their earlier works. Chugga-Chugga metalcore

with intelligent lyrics. Birthright is one of the most dedicated outfits out there and I like them. JP

Bloodpact-As Good As Dead. Advance tape.

I won't spend many words on this. They are on our 7Seconds tribute, on the "All systems go" comp covering Chokehold and they recorded a 7" that's gonna blow everyone away! This is more than essential Bloodpact are here to "set everything on fucking fire!" And they'll do that! Mark my words and be on the lookout!! JP

Bombshell Rocks-Street art gallery cd. 12 songs (Sidekicks Records / Sonic Rendezvous)

Exactly what I expected: English influenced punkrock. Bombshell Rocks however feel 'real' and have enough 'streetcredibility' (arrghh, that actually sounds pretty dumb, it's just that they don't make me feel they're like another wannabe punkrock band) to make this a real enjoyable album. The mohawk from one of the members fits all perfect in the whole picture. Lyrics are kinda personal and not so much political. Nice done even though I've gone through this stuff years and years ago. JP

Bonded with Blood / Justice shall prevail-split 7" 8 songs (Kidney Records)

From their names I expected tough guy core but both these bands deliver four fast and especially aggressive, angry hardcore where I like Justice shall.. a little bit more. A decent 7". JP

Bonds of Trust/Acursed 7 (Sector records, 12 songs)

Split 7s are cool, because it gives value for money. BOT is fucking powerful pissed off hardcore from Sweden. 8 songs in a raw great production on only one side of the record. This makes me think of a more aggressive faster version of some New Jersey or old Boston straight edge bands. It gives me the same feeling that 97a gives me. I could imagine that people go nuts on this band. But where the fuck are the lyrics, you bastards? Fuck, that makes it a bit cheap, anyway a great band. Uncursed on the flipside are a generic mix of crustcore and Scandinavian old school hardcore. I heard this stuff way too much and its done to often, I want to see some refreshment in the music. But this band doesn't offer me such a thing.

The vocals really irritate me, it sounds like if they are feeding 20 lions after they have been starved for three weeks. Well the layout is not that wild but its still fucking hardcore. This record is OK for me because of BOT. JV

Boycot / Betercore-split 7". 11 songs

(Wasted Youth Power Records)

Aaaahhhh!!! Punk the old style! Both bands are surprisingly good! and the soundquality didn't let me down either. I expected things to be worse but that's just my dumb prejudice I guess. The cover is beautiful and shows a united Punk and Straight Edge kid. Both bands play kinda similar hardcore with plenty of aggression and enthusiasm. A few things: The words written under "Green" by Boycot are about how he can't give a deeper meaning to this song because he was stoned when he wrote it. That's dumb. Sorry! An other thing: Betercore: Just write your songs in Dutch, they're the best! You know what? This is actually a really good 7"! JP

Boycot / Betercore split 7" (Wasted Youth Power Records)

I got this 7" from the Betercore people at a show and this is fucking awesome. Fast energetic hardcore in full effect. I think it fits in the picture of the better Commitment bands that are around. Fast forward positive hardcore with intelligent lyrics. Yes, 6 songs on just one side of this EP, fucking go! Boycot go for a more crust-punk style of music. Also damn powerful. Boycot is famous in our tiny country for their controversial slogans against big recordlabels like Epitaph. On this side I hear 5 fucking angry songs about our society and about being punk. This record is cool and DIY as hell. JV

Break the Silence-Compilation 7". 10 songs (Putrid Filth Conspiracy records) Even though this has been out for quite some time and reached its second pressing, it's still worth to be mentioned. There are four old school bands on this one that are all good enough to make this a cool comp. 59 times the Pain, Outlast, Intensity and Misconduct all play energetic, fast hardcore. The only thing that can be criticized is the rather poor artwork and package. A Xeroxed piece of paper doesn't do the trick anymore. Oh well, it's a cool piece of wax. JP

Brethren-To live again cd. 10 songs (Own Release / Genet records) The cover doesn't make me that curious to be honest: Another evil sculpture. When I turn to the other side: again creepy stuff. So, I expected metalcore and that's what I get. But not in the vein of Day of Suffering or Arkangel but more like Despair or Slugfest with a little more down-tuned guitars and technical riffing. The personal lyrics are luckily enough not about depressions worsen than hell but just realistic enough to be taken for truth. When you like metallic hardcore you could definitely get worse than this Brethren (hard to pronounce man!)

album. JP

Built for Speed-A tribute to Motorhead cd. 11 songs (Victory Records / Sonic Rendezvous) As far as I know this is the first tribute to Motorhead and then seeing hardcore bands doing the covers, that's pretty funny. Most bands stick to the original and that's fine with me. What else is a tribute for? Exception is Terra Firma with "bomber" but that turned out horrible! Outstanding tracks by (and it's pretty funny as I don't really like the band's own music) Blood for Blood (brutal version of Ace of Spades), Integrity (Dwid sounds EXACTLY like Lemmy. It's almost scary!) and The Dropkick Murphys (which music I DO like) Overall. A nice compilation but I wished they put some more work in the booklet and all that. It looks kinda cheap to be honest. JP

Burn it down-Eat, sleep mate, defend mcd. 7 songs (Escape Artist records) When I played this for the first time I was really tired and well, I just put it in the cd player to just have some music on when I was taking a shower... What the fuck!!! This is amazing and gave me a boost of energy I rarely get from a new-school band. Why haven't I heard from these guys before? They play hardcore kinda like early Snapcase or One King Down, but better! The sound is so overwhelming and the singers voice is so 'real'... The lyrics are really well thought out and the fact that this band can be 'marked' as being into spirituality does only improve my admiration for them. This is a great band and I'm sure we'll hear more from them!! JP

Cause for Alarm-Beneath the wheel cd. 10 songs (Victory Records / Sonic Rendezvous) Keith strikes again! One of the people I appreciate and admire the most, Keith Burkhardt, just keeps on going and releases his best album so far. This is straight forward hardcore, nothing more, and nothing less, with the typical voice of Keith. The layout is really well done, with paintings and there's this written piece in the booklet that's maybe the best thing I've read in ages. Maybe you don't like the music, then at least try and get to read that piece. What's there left to say? I guess it's best to write down the lyrics from the last song, that one hit me like a rock and is called "Prabhupada": 'never asked for a higher place, pure love from Krishna's grace, his words were gold never cold. Greatest king the world has known! All devotion and purest thought the truth is all that he taught. Like the rays from the mighty sun his love was shared with everyone. Some tried to knock him down, his strength came

from a higher realm, eternal father always showed grace, always fixed on a higher place. Purest light shown from his heart we feel his love although we're apart. In his books the blood of his life slice through illusion like the sharpest knife...' I love you Keith!! JP

Chaos-demo cd, 4 songs (own release) Even though the soundquality is pretty good and these guys definitely know how to play their instruments, this sounds either too much like bad metal, or, and that's the worst: like Korn and those kinda bands and I fucking HATE anything that has to do with Korn or any other 'spooky' (haha) core bands... sorry. JP

Charley don't surf-Six songs to die for 7". 6 songs (FunTime Records) With a name like that, I totally expect skate-punk. And I guess many of you would, right? Well, when I heard the first song they proved me wrong. The sound is really trashy and it is punk but not that (often) annoying skate-stuff. The first song is actually pretty good! But with the second one it's all downhill. I'm sorry to say but the vocals are getting whiny and it's just not as good as that first song. Too bad. JP

Circle / Exit Nineteen / Reply / PN - Just give us some words... four way split cd. 12 songs (Funtime Records) Belgium remains to deliver bands. When you thought that they had their share of metallic hardcore bands they come up with another bunch. This cd is a very good example that there's also quality involved. Four bands, that are quite similar in style towards eachother on one cd. Best band to me was by far Exit Nineteen. I can't tell you why but they grabbed me by the throat and didn't let go. A very good cd to show you that there's good bands out there you probably didn't know of! JP

Committed-The Pride We Share 7". 6 songs (Reflections Records)

I already do a decent amount of shitwork for these two people and now they expect me to praise their record into heaven? We'll see... This is a European pressing of the 7" on PunkUprising Records and it's stop and go straight forward hardcore. When I saw them live in NY they gave a lot of energy and power to the audience and they somehow reminded me of Youth of Today, but that's mainly because of the vocals. The music is simple 3-4 chord structures with loads of singalongs. Posi-fans just can't miss out on this one. Only therecording quality could be a bit better I think. Thumbs up for this release. JV

Concrete-A year of progression 7" . 4 songs (Defender Records) I could be very sarcastic here and ask where and how they progressed but I won't. These guys play decent NY 'tough-guy' hardcore with real basic lyrics ("our friendship") The soundquality is pretty poor and that doesn't help either. I'm sorry but I think it's best to practice a little more and try to be more original next time. JP

Concrete Cell-Return of the fantasy models cd. 13 songs (Genet records) The cover gave me the impression that this was one of those typical punkrock bands who just do their things and that's all. Wrong. The lyrics that these guys write can be an inspiration for a lot of todays so-called hardcore bands as they really have something to say. The music is indeed melodic punkrock but really well done with enough diversity to keep things interesting. But the lyrics, that's what did the most to me. And well, when you want to hear about something else than parties and girls but still like skatepunk, there's just no other thing to do then get Concrete Cell. I was surprised! JP

Comrades/Eversor 7 (S.O.A. records, 6 songs) This is the funniest combination of this year. A grindcore band and a poppy emo punkrock band on one record. I don't like Comrades too much, its too generic and there are better bands in this genre. The lyrics are really cool though. Funny lyrics with an partly serious undertone that remind me of Spazz, which is cool in my book. This band definitely is classified in the second division of the powerviolence league. Good effort, but it needs some improvement. Eversor are good. Normally I'm not so much into this poppy stuff, but this band knows how to do this kind of music well. The good sound production gives me back the feeling of the summer. Lyrics are poetic or personal. Yeah, this band is cool. All together this 7 is OK and interesting because of the weird combination of the bands. JV

Convicted Truth-Words of expression 7", 6 songs (Envelope records) There really isn't much to say about this record. These guys from Sweden play old-school hardcore, pretty fast and with enough energy to make it interesting. The lyrics are kinda in the typical old-style-straight edge way... Not that they're bad or anything. Just nothing groundbreaking. Stuff about giving up ideals, lost friendships and all that. Convicted Truth is a cool band but nothing really that special. The fact that one of the guys is wearing an Ajax-shirt (dutch soccer team) does (or doesn't?) help to gain some youthcrew points (hmm, but then again: Ajax isn't that good at

the moment..., who cares anyway?) JP

Crawspace-Don't get mad, get even! mcd. 6 songs (Released Power Productions) Wow, this is HEAVY! In capital! These guys tuned down their guitars so much and they play in that typical slow, dark style that it's hard for me to get through this. Crawspace however play their music in such an extreme slow and dark mood that it makes 'em pretty original. How about calling this 'Doomcore'? I guess that fits pretty well. Not so much my thing but pffew... this is heavier than everything I've heard before. JP

Damnation AD-Kingdom of lost souls cd. 10 songs (Revelation Records) I'm almost sure that there are more reviewers out there who compare Damnation AD's music with the artwork: That of a rolling tank. And that's the best description you can give. This album just goes on and on. It starts off with heavy riffing and it ends with that. The funny thing is that Damnation AD isn't so much this 'real' metal band like say Morning Again but due to the great riffs and aggressive vocals they touch me more than all those bands who are just imitating each other. Sure, I like Ken Olden's old-style music more, but the fact that he can also write some awesome brutal stuff and enjoys playing that as well only says more good about the man. Damnation AD surely isn't positive hardcore but somehow they manage to create this thing that not many others can. Almost hypnotizing stuff here. I'm impressed. JP

Defend-Supersound 7". 6 songs (Grey Days Records) Finland may not bring us many bands but with Defend there's some hope for sure! These guys play great old school hardcore (how often did I use that term in this review section?) and well, they live up to their title as the sound is really good, The vocals are hard and aggressive and the all over enthusiasm make this another good European release. Lyrics may not be that outstanding but these guys have big plans, so they told me. Be on the lookout! JP

Division of Laura Lee / Impel-Split 7". 2 songs (Carcash Records) Hardcore(?) but different. Division of Laura Lee (what a great name!) is from Sweden and contribute with the song '44' and I don't understand anything about the lyrics. The music is really experimental and well, yeah: emo. Impel do "Going for the throat... again" and I like that better. Their singer screams and yells and even though they're also emo I have this feeling that with Impel it's for real.

And well, that's what emo is all about isn't it? Just for Impel alone, definitely worth getting. JP

Dogfight-Dogfight 7". 10 songs (S.O.A. Records) Damn, I hate it that this is in Italian because I don't understand anything what these guys are singing (eeuhhh, singing?) about. This is great grind-like hardcore in the best old UK-band tradition like Doom or a slower Ripcord with a bunch of Extreme Noise Terror grind parts thrown in every now and then. Nothing beats some good old grindcore! As said: too bad that it's all in Italian, if I understood the lyrics I would like this even better. JP

Driven-Cowardice consumer of the west mcd. 5 songs (GoodLife Records) Finally. It's out. It took more than a year after the songs were recorded but now I finally have it playing in my stereo. And well, I honestly am not too much of a fan of this music. Still, these guys give me a good feeling. I read quite some interviews with Vincent their singer and there's a great intro written in the booklet which all together makes up for a whole lot of sympathy that I have for this band. And then, to me, the music, which is metallic new school with sometimes quite some original riffs ("pyramid of the ants") just doesn't matter that much anymore. These guys know what they're doing and carry their hearts in the right place. They know what hardcore and punk mean to them and hell, that's way more important than any music can ever express. Still, you could pick a whole lot of records that are way worse in this particular style. It's just not my thing but I still love 'em for how they do their thing. JP

Drown in Frustration-Already fallen 7". 5 songs (Pateline Records) Pateline just puts out the bands he likes and doesn't care if a band might be popular or not. That's the spirit! What that has to do with Drown in Frustration? Not much. Fact is that these guys play some pretty decent old style hardcore and are good enough to not just stick to the same basic three chords and boring lyrics. Kinda

different so to speak! Still.. I just wish these kids were a little more positive.. JP

Drowning-Drowning mcd. 5 songs (Released Power Productions) Darkness, hanged people, a metal-
l o g o for their name and songtitles like "spare

of them before this cd and I honestly think they recorded too early as it's not really original or anything and therefore just not interesting enough. Keep practising though, there is potential! JP

End in sight-Killing the musicians 7". 5 songs (Putrid Filth

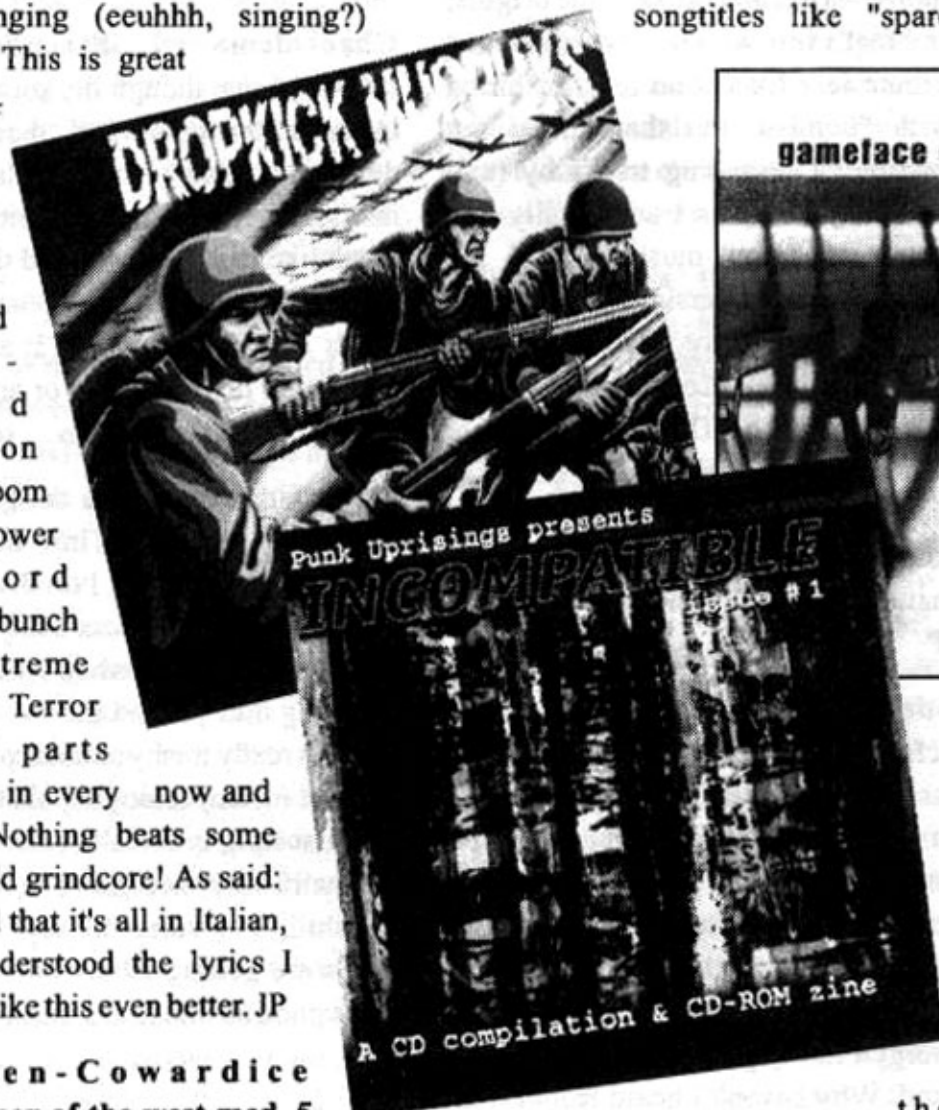
Conspiracy records) I think that End in Sight is one of those 'typical' Swedish hardcore band. After the 'big boom' from the Scandinav

ian countries which brought us bands like Abhinanda, Refused and more 'rocking' acts, a lot of those bands have broaden their horizons and play some sort of post-hardcore with lots of screaming. Melodic guitarparts and thousands of breaks. This 7" actually reminds me a lot of the last Refused album and as I liked that one a lot, you could see that as a big compliment. JP

Eminence-Eminence mcd. 7 songs (own release) This should be sent to metal zines as this is too much Pantera / Sepultura-like. The music is plain metal with rough vocals. These guys are from Brazil and I think it's way better if Soulfly or Sepultura supports this band as not many hardcore-kids will dig this, even though it really isn't bad! JP

Enemy of the Sun-Enemy of the Sun cd. 8 songs (Malicious Men Records) This is basically ex-Kindred, but the guys started an all new band and they started to play new music as well. Not that Enemy of the Sun isn't any metal influenced hardcore but due to the sound, which is kinda clinic, and different vocals and just being more experimental, I liked this a lot more. Sometimes this even reminded me a bit of Refused's last album.. Due to the feeling this record has. On the other hand; this doesn't really 'feels' like a hardcore album, and that hasn't so much to do with the music and that isn't meant negative either. Enemy of the Sun is just a bit different, definitely worth to check out when you've had it with the same metalcore over and over again. JP

Esteem / Strength Approach-split 7". 6 songs (Keep it Alive Records) Italia and the US team up for a split 7" on Keep it Alive Records. What's there to expect but fast old school?



the flesh" or "the downfall" should make you think that we don't have a positive straight edge choir here. And we don't. Drowning plays straight on metal like Morbid Angel mixed with All out war. But where All out war focuses more on aggression, Drowning does things the 'real' metal way. Couldn't do much with this but I'm sure that when you like your hardcore but also death and black metal, I'm sure you're gonna like this. I guess I'm too much of a hardcore guy to like this. JP

Electric Frankenstein-I'm nothing you're nothing mcd. 3 songs (Victory Records) A strange band from Victory. They definitely don't belong with names like All out war or Hatebreed. Electric Frankenstein play punk rock'n roll and although they're quite enjoyable (I recognize some RKL alike lines and that's cool) The cover "I was a punk before you were a punk" from The Tubes and that's the best song as well. Kinda nice I would say but nothing I could be a big fan of either. JP

Empire-Antquated Abstinence Hardcore with no Deficiency Disease mcd. 10 songs (Fire at will records) The title may give you the impression that this is highly intelligent stuff. Well, it's just as the title says, but more simple. Eeehhh, old school straight edge hardcore. Not bad and not really good either. These guys do their thing and I never heard

Strength Approach are the best in my opinion (check out the hyperfast start of "never care!") and well, Esteem is just good. It's just that I remember reading an interview with their singer and he was talking about gay people and it wasn't the most positive talk. Can't get that out of my head when I hear their part of this 7". Nevertheless, a pretty good 7". Strength Approach side is more than "pretty good". Enjoyed it! JP

Eyes Shut-What it's all about mcd. 6 songs (Keep it alive records) This is Keep it Alive's best release so far. I heard many good words about this band before I got this mcd (7" will be out later) and they live up to those words. Youthcrew hardcore all over, just what Benny Keep it Alive is all about. Benny also did the lay-out and that looks pretty good (and pretty youthcrew!) These guys play some real catchy stuff ("wake up call") and they're one of the few releases that I played quite often lately. Good stuff here!

Fastfood Boys-Is this reality cd 13 songs (own release) The cover shows a soldier right at the moment of killing someone. Not really pleasant. Then, when I turn the page (or fold open the inlay) there's a big Heineken logo (that's a beerbrand) and all these people having fun... Confusing! Fast Food Boys play old fashioned punkrock/hardcore and sound very Dutch (which in itself isn't particularly bad!). I can't tell anything about lyrics as they're not included. (even though the song "Twaddle" is about Straight Edge, that's what I can hear, I doubt if it's really positive...) I played this twice and I enjoyed it but I doubt if I'm going to play this very often in the future. It's just not good enough to be outstanding. JP

59 times the pain-End of the millenium cd. 13 songs (Burning Heart records/Sonic Rendezvous) I liked the 5% of my hand album from 59 times the pain a lot. They were one of the few bands at the time that played energetic hardcore/punkrock with a New York touch. With this new album they continue that style. Even though the title is kinda cheesy at this time (I wonder how many more bands will come up with something like that) but the music is just plain good. They added some more influences to their music and therefore it ends up being more diverse. I hear Oi and punk spicing things up. They may have kinda average lyrics but they touch subjects that can't be mentioned enough (racism). I guess that with this album 59 times the pain gives us a basic but good album and when you have their previous stuff and liked that

you can be sure to enjoy this one too. JP

Fifteen-Lucky cd. 15 songs (Sub City Records / Sonic Rendezvous) This is a benefit cd most and for all. It's for "Redwood Summer Justice Project" and that's an organisation that carries on Judi Bari's (which was a famous revolutionary and activist. She died in 1997) fight for the redwood forests in Northern Carolina. The band Fifteen is all about supporting that. This is politics people! and for a good cause! These guys play punk rock that sounds kinda weird due to the strange, almost spoken vocals. Really, really good lyrics that are more like stories and plenty of information on the project. It's for a good cause... That's all that matters. When you get the chance, go get it. JP

Floorpunch-Fast times at the Jersey shore cd. 16 songs (Equal Vision Records) What's there to say? Floorpunch must be the most hyped band around these days. Kids in Holland were waiting so eagerly for this record it almost wasn't funny... But was it worth the wait? I guess so. Right now there's no band that can play that old-school hardcore like Floorpunch does. The mosh-parts are amazing and where I wasn't that impressed about Mark Porters vocals on earlier stuff they sound exactly how they should be on this album. The big issue of course is if these guys are the jocks many say they are... Right now, I couldn't tell and honestly I bet when talking to these guys it'll show they're not that bad. I mean, they even 'soften' their views on Straight Edge or so it seems ("Point of View"). Musicwise it doesn't get any better than this album, lyricwise it's not that outstanding. I always believed in hardcore to be some sort of 'revolutionary' culture and well, the lyrics on this album don't exactly show that (check out "let it ride" that's about...gambling! Hmmm, makes you think). Okay, my overall view? An amazing album but that's when I don't pay too much attention on the lyrics. JP

Force of Change-A thousand times 7". 6 songs (School bust Records) Typical youthcrew hardcore? No, wouldn't think so. Fast hardcore? Yeah definitely, but with enough slower parts and breaks to make things different. Damn, this is actually pretty good! Their vocalist has enough of that 'angry cruch' to stand out and their musical abilities just go beyond the typical stuff. I would give this a try if I were you, I liked this enough to play it 6 times in a row the first time I heard it. Should say a lot! JP

For The Living-Worth holding onto cd. 13 songs (Good Life Records) Okay, everyone knows this band is from Washington DC and well, if you didn't, you could guess it by the cover, which in all its simplicity looks pretty much okay. On to the music: Imagine if Dan O'Mahany was really into playing music (not like with Speak) and he had a crew of youngsters who could easily play the finest youthcrew chords and add some originality every now and then as well. That's For The Living. And it's a fine record. The soundquality could have been better but this band belongs in the 'upper-divison' of old school. Still, I somehow expected a little more... maybe more songs like "text book life". That one is really good. JP

Found My Direction-Before their time 7" 7 songs (Resist records) It's totally cool to see some actual proof that not only bands from the US know how to play some good old style hardcore. Found my Direction are from Australia and play some fantastic, energetic hardcore. Sure, it's not that original and all that but who cares when there's so much effort and enthusiasm put in a record! When they put some more thought in their lyrics next time then this is the first band that throws AC/DC from the thrown of Australia's best bands, what about that!? JP

Fratellanza-Straight in your face demo. 5 songs, Jacopo Volpe, via s.Marco n. 17, 36100 Vicenza, Italy. The coolest thing about this demo is that they recorded the songs in English and Italian. These guys play old style hardcore but honestly all a bit too simple. The soundquality doesn't really help on that matter either as it's very poor. The songs are all pretty fast and enjoyable but they should practise some more and work more on their songs. The lyrics are pretty strong and that their hearts are at the right place is more than obvious when you read the lyricsheet. Good effort nevertheless. Oh, there's A LOT of X'es on this demo man! JP

Furnace-Realm of Concrete. Demo (self produced) What the hell is this? Some sort of dark Blackmetal/core band from Finland... I really don't know what to say about this. It has a lot of power and anger, the recording-quality is also very good but to me it's just not hardcore or punk. They play NY hardcore riffs but with Blackmetal vocals on it. Maybe they'll spawn a new genre. 8 songs without lyrics, which is bad. I have to admit I really don't like to review shit like this. I think I'm gonna use this tape as the soundtrack when I'm gonna kill Johan and Suzanne for giving me so much shitty records and tapes to review. JV

Give Until Gone-Whatever works mcd. 5 songs (Dim Mak records) When you like soft-poppy emo bands, you're gonna love Give Until Gone. They play those really driving and melodic popsongs with heartfelt lyrics any kid is gonna like at least once in his or her lifetime. Emotional lyrics, mostly about relationships and happy and sad feelings. I could easily describe this as wimpy but hey, I love this! I love bands like March and I love Give Until Gone! JP

Get High-Get High lp. 9 songs (Espo / Big wheel recreation) Get high is one of those bands that needs time to be recognized. They are highly original and you can't really judge them on a 'one-time' listening. They play youthcrew-like hardcore and then they suddenly have these weird percussion breaks or emo-like songs. This really grows on you and it already has planted some seeds in me... I think that, right now, I played this album six or seven times and more and more I'm hearing and feeling the beauty in this. Too bad that there's no lyric-sheet included because I really like to know what these guys sing about (even though it's pretty easy to hear, the lines are pretty poetic and also, just like the music, take time to get through). Get High, which isn't supposed to be a promotion for any drug-use or abuse is a great band and I dare to say: ahead of their time, go check this out! JP

Grey Area-Grey Area cd. 12 songs (Victory Records / sonic Rendezvous) Grey Area is one of those 'all-star' bands with members from all different others which I'm not gonna mention because that's not the point here. The point is that they created a pretty decent album. Poppy hardcore/punk that due to its vocals (okay, gotta do some name dropping) reminds me of Black Train Jack. What's most interesting about this album is the song 'Stanley' which is really awesome musically and the song "Vinny #2" which hit me most lyrically. Not that it's that weird, it's basically about thinking back to good ol' days and having great memories. It really is a song that's totally real and honest in its emotion and that just hit me. I always tend to think that in the early days it was easier and maybe even better but at the same time (and that's not what's been said in the song), I surely know that it's all crap to think that way... But having nothing but good thoughts on the past is a great thing and that's why I like that song...yeah! Okay, maybe Grey Area isn't that special but this cd gave me a good feeling and that's damn important! JP

Guiding Line-Showdown ep. 7" . 6

songs (Commitment Records) This should have been in the last issue but something went and some reviews were lost, including this one. So, here we go again: Guiding Line should have a second 7" out by now, on Third Party Records and they deserve any aspect of that. They play great old-style hardcore with pretty militant songs about Straight Edge but aren't intolerant about it. Trust me, I know these guys! The most obvious thing about this 7" is the brilliant coverart (but I guess everyone has seen that already!). If you don't have this by now, you probably didn't care either... JP

Growing Concern-Never fades away 7". 6 songs (S.O.A. Records) This is one of those old school bands that consists of REAL old school people. And I've always had a weak spot in my heart for those who never fade away! But that shouldn't be the reason to write a positive review, and let me tell you: that isn't the reason either! Growing Concern are one of the best bands from Europe in this genre. I love this kind of old school: Energy and melodies, great vocals and a mosh part every now and then. Go get this! JP

Half my Time-No more lies 7". 4 songs (Youthcrew Records) The label name made me expect the worst but when I looked at the picture of Half my Time, 'youth' wasn't exactly what came up. This band consists of (what it seems) older people who play some darn fanatic old style hardcore. Maybe not original, maybe not new, but oh, these dudes rock! Italia seems to have more old school bands than ever. Half my Time is definitely a good one. JP

High Hopes-Demo '99. 7 songs (PO Box 661, Pikeville KY. 41501 USA) What do you think? With a name like that? And covers from Youth of Today and... yeah, Gorilla Biscuits! Yep, 88-style revival core! The sound quality isn't that good and that's too bad because these kids are pretty good at what they're doing. Nothing spectacular maybe but there's enough potential here. They told me that their new songs are way better so I guess we can expect more from them in the future. This is not bad for a start! JP

Highscore-Highscore 7". 7 songs (La Familia records) Well, when you pick a name like this it's easy to guess what the band is about. Yeah, old school power! The singer from this band, Sebastian Stronzik, who also does the label, is already pretty old and the way he screams out his frustrations is truly great. I love to see 'old' guys coming back and start doing bands because they are fed up with

how other bands are doing things. The lyrics from Highscore may not be above standard but the big explanation they included in this 7" shows that Highscore has definitely more to say than your average youthcrew band. Some lyrics may be pretty simple in the way they are written but they touch subjects you won't find a lot these days ("sick of you" or "principles"). Great 7". JP

Hold Regained-Beyond our minds mcd. (Salzadammer str.3, 38302 Wolfenbittel, Germany) This mcd looks pretty cool and I definitely like the initiative but I really prefer bands doing a 7" first and to be honest in this case, a demo first. Maybe they already did that but what these guys do is nothing special. They play old school hardcore and although the lyrics aren't bad at all the music just isn't above standard. Artwork and all that is good (reminds me of, say, 1993 and the records that came out at that time). Not really bad or anything, there are just better bands in this style around. JP

Incompatible-comp cd/cd-rom. 17 songs and much more. (Punk Uprisings records / Victory records) In a way, it was about time, now that we're in the digital era that something like this was going to be released. Susan Wills compiled 17 great bands and a whole lot of people who were willing to participate in writing columns, delivering pictures, pieces of film and whatever you can think of. There are awesome bands like Kid Dynamite, I HATE YOU. Fast Times or Ultimate Warriors among others (not to forget Atom and his package! One of Suzanne's favorites!) who not only have a song but also interviews, live-footage and more on this cd-rom.

There's also great writings from people like Kevin Seconds, Porcell, Anthony Pappalardo (In My Eyes), Rob

Fish (108/Judas Factor), Lenny Dogprint (Dogprint zine), Chris Kelly (97a/Teamwork records), Adele Collins (I Stand Alone zine) and a whole lot more. And then there's reviews, a 'student film', an art gallery and a photo gallery. Now if that doesn't get you interested, I don't know why the hell you even read this

very zine. Sure, there's some minor things that can be better, but that's mainly lay-out and computer stuff, but when you consider that this is only the first release, and there's more to come, there's nothing else you can do but buy it. Immediately! JP Psst... Incompatible #2 is out now too! SVB

Indecision-A hard rain's gonna fall cd. 27 songs (Released Power Productions) Since the first thing I heard from Indecision (I guess that was their first release on Exit) I always thought of them as one of the better 'metal' bands within hardcore. I'm glad that Alain got the opportunity to compile all the different stuff they did on 7"es and compilations on to one cd. I really lost track on what these guys ever did! This is a cool cd and with 27 songs you really get value for your money. The only thing that misses are lyrics and that's a pity. JP

Inhuman / Slamface-split 7". 5 songs (Hardcore Trooper Records) Inhuman is from Brooklyn and play the music that could be expected: metallic, hardcore. These guys however know how to do things and have a good singer. I guess they end up on a bigger label soon. Slamface is from France and play the same kinda music but not as good as Inhuman. The sound is also worse. If only these guys could play as good as they skate (those pictures look pretty impressive

as well. I never heard of them but the style of music these guys play feels as natural as breathing. Fast, simple and easy music that got me hooked maybe 12 years ago. Right now, I'm not that impressed. Insult isn't bad or anything but lyrics like "the pope's a fake" I have seen decades ago. Valuable for those who want to check out how punkrock started. At least it's a lot better than all those skateboard wannabe punkrock bands that think what they do is 'punk'. Maybe you should check this out anyway. JP

Insult-Insult 7". 10 songs (Goathead records / discontent records) Don't think this is the same band as the one above. This is serious matter! The Dutch Insult do a cover from Infest, they have the same logo and rip off Infest' artwork as well. What do you expect? Extreme, hyperfast hardcore with lyrics that only a few bands seem to write these days. If you want to get rid of some anger, just play this record and scream along. Oh man, just for the lyrics of "External" alone... I love this! JP

Integrity 2000-Integrity 2000 cd. 13 songs (Victory Records/ Sonic Rendezvous) So, they changed their name to Integrity 2000. That's quite original with the upcoming millenium! (sarcasm kids!) I got this with no booklet or lyrics, just the cd and well, it's Integrity and I don't like Dwid and I don't like his music. Want to know more? Check out Reflections #9. Should say enough. I'm sure everyone else likes this. It's tough, mean and evil. Oh, am I scared! JP

Intensity-Wash off the lies 10". 18 songs (Putrid Filth Conspiracy) Even though I wrote a review for the cd version

of this album (out on Bad Taste records) I always enjoy vinyl better so I was really happy to get this in the mail. Intensity plays great energetic fast hardcore/punk with simple but great lyrics. Check

out our #10 if you want to know more. Wait, it's better to check out this band. They're worth it. JP

Isis-This is mosquito control mcd. 4 songs (Escape Artist Records) I was already astonished by another release from Escape Artist (Burn it Down) but



!) then it could be something. Now it's just not good enough. JP

Insult-I wanna be a burn victim cd. 24 songs (Know records) A mixture of humor and serious stuff just like quite some old punk bands used to do. That's what Insult does on their album

Isis maybe overwhelms me even more. This cd starts off with acoustic guitars but they manage to play it so scary and up to such a climax that it's unbelievable. I guess the best description would be 'deathcore' as that's what people do when the music is kinda slow and the vocals are extremely emotional and in fact all screaming. Isis is extreme, let's keep it to that. And the artwork is beyond beautiful. This is the second release I hear from Escape Artist and another winner. This doesn't exactly 'lift me up' or anything but Isis is on the forefront of another style in hardcore. Amazing! JP

January Star-Pneumatic 7". 4 songs (Schoolbust Records) The name is beautiful. The first lyrics that I read were maybe even more beautiful ("Remind me of the good times") The music is honestly less interesting. It's not that January Star is bad but they play emotional rock (hardcore wouldn't really fit I think) but some parts just take too much time and the vocals do not always hit the right notes. Other than that there sure is quite some potential here and I'm curious what these guys do in the future. They already have a great name! JP

Kaiserschnitt 13-Thee other side cd. 9 songs (Pateline Industries / House Audio) Hmm, this is hard. How to describe Kaiserschnitt 13. This band is highly original in the fact that they use all different influences, from old punk to stuff that have an almost industrial feel, due to the samples. Some songs sound like old New Wave and then there's rock 'n roll ("shift your mind"). The lyrics are in both English and German and are good written and have good subjects. But, honestly I don't really know what to do with this album. And that could be my narrow-mindedness or because they are just too original and weird. When you however get the chance to listen to this you should definitely do that because overall it's pretty good. Maybe this is one of those albums that has to grow on you before you really appreciate it. And that are often the best ones, aren't they? JP

Kill Holiday-Somewhere between the wrong is right cd. 10 songs (Revelation records / Sonic Rendezvous) Everybody keeps mentioning that Kill Holiday has ex-members from Unbroken and it's about time they stop doing that. This has nothing to do with that band. Plain and simple. It also doesn't say anything about the music from Kill Holiday. This is more 'Britpop' than any record from the 'hardcore' scene I heard before. When you come from that New Wave - The Smiths background you're gonna love this.

The whole feel I get is 'The Smiths' or 'Morrisey' which doesn't mean I don't like it! I just could use a little more optimism every now and then. I get sad ... or more melancholic listening to this, but then again; that's quite a compliment cause not many bands are able to do that. Okay, to round this up: Kill Holiday has nothing more to do with either Unbroken or their earlier, more 'rocking' stuff. This is all about good popsongs, melancholy and sadness, and well... In itself, that's not bad at all! JP

Kill the messenger-All the angels crash and burn mcd. 9 songs (Indecision Records / Sonic Rendezvous) It's that I read about this band on the Internet otherwise I would, by looking at the cover, judge this as 'emo'. Well, they're not at all! This is music like Early Black Flag and Bl'ast. At least that's what the writing said. And that's not far away from the truth. The music is simple and the vocals are raw and screaming. In a way however, this didn't really get to me. That there's members of Outspoken and Death by Stereo in this band doesn't help in that matter. It's not bad or anything but when I want to hear that real old style hardcore I prefer bands like Full Speed Ahead or Kill your Idols. JP

Kiss me with your feet - Compilation 7". 5 songs (Construction Recordings) The layout is totally funny, it's all in a 70's style with a cut from a James Bond movie on the back kissing a woman's foot. This is actually a documentation of the Westside Hardcore Scene. I assume that 'the Westside' is some area in Germany... Too bad that there are only 500 from this 7" made because there's some cool bands on this. I like the song from Appeal to Reason the most... Other bands are: Hakle Foicht (in German), Amber, Pencilcase and Disease. Oh, this 7" is compiled by the same guy who does Only a Phase zine that could be an indication of the cool style in which this is done. JP

Lagwagon-Let's talk about feelings cd. 12 songs (Fat wreck / Sonic Rendezvous) If there's one band that should survive the big fall that punkrock will go through (or should I say: already has gone through), then it's Lagwagon. They're simply one of the best in this style. There's enough diversity in the songs, they know how to write lyrics ("gun in your hand" for example, that's just plain good!), and they manage to even keep me interested when I usually dig this kinda music for 'wallpaper-music'. Lagwagon is pretty cool, that's for sure. JP

Left for dead-Splitting heads cd. 37 songs. (No Idea/phyte records)

FUCK!!! What's this? I knew there was a band that was kinda 'ex-Chokehold' or something but as I never was a big fan of that band, why care? Well, this is why! Left for Dead is one of the best things I heard lately! Fast, and aggressive, really aggressive hardcore (powerviolence?) . Right now I don't have a clue what this band has recorded and where but I want it all!! This is the real stuff! Fans of fast, aggressive and 'real' hardcore bands should get this immediately! Great stuff!!!! JP

Leftovers-Leftovers 7". 2 songs (Doghouse Records) Weird artwork and layout gives directly the idea that we're dealing with an emo-pop band and I was right thinking that. Leftovers play poppy, kinda slow 'emo-core' or whatever you want to name it. The vocals are a bit annoying in my opinion which doesn't help them to outgrow the amount of other bands who play the same kind of music. It's not bad or anything, these guys can certainly play their instruments, but it just isn't good enough. JP

Linsay-Linsay 7". 3 songs (Per Koro Records) Pretty 'art' artwork and poetic and deep lyrics makes this a band that can't be put under a file 'generic'. Like a lot of Per Koro bands, Linsay play energetic, heartfelt and screaming emo-core with a hell of a lot of emotions thrown on a record. Linsay is one of those bands. I might not be the biggest fan of this. Linsay is obvious one of the better ones to do it. Pretty punkrock too! "I don't need someone to tell me what's good or bad what's right or wrong, I'm resolute enough! I think for myself." JP

Meltdown-Meltdown 7". 4 songs (SOA Records) Japanese dark artwork and exactly the music I expected: Kinda metallic hardcore with tough guy vocals. Not that this sounds like Hatebreed or anything. It's more NYC style and well, quite good actually These guys are from Italy and prove that you don't have to come from the US to play this kinda stuff. Not really my kinda thing but when you like 'harder-hardcore' (euh! What a bad description!) you could give this a chance. JP

Micasa-The darkened way back is no exit demo. 3 songs (Mirtelaar 33, 5467 BH Veghel, Holland) If this wasn't sent to us, I mean, we're known as being a hardcore zine, right? Then I would call this plain out metal. I've never heard of these guys before but they're pretty good. Enough breaks and good riffs, together with the dark grind and more screaming vocals make them one of the better bands who play this dark, evil style hardcoremetal that somehow still isn't

so much what makes me move. But still, these guys are good and I'm sure it won't take long before there's a record from them. JP

Misprint-Another Broken Promise cd. 10 songs (DayGlo Records / Sonic Rendezvous) Easily to be filed under the 'emo' name and I'm sure nobody disagrees with me on that. Misprint is from Sweden and it seems that most of the bands there don't really play hardcore (anymore) and in a way that's bad but on the other hand, there's enough proof that they keep progressing into all different directions. I couldn't tell if Misprint is from a hardcore background but they play the music that Sensefield and those kinda bands do as well and Misprint is just as good. I just think that the artwork somehow doesn't fit the music at all. It looks kinda shady and vague while the music is pretty optimistic. Or at least that's the feel I get from it. There's no lyrics here and that's too bad because I probably would like them even more. I guess I'll keep this cd playing tonight. Great band! JP

MK Ultra / Seein' Red-Split lp. 30 songs (Coalition Records) The network of friends part 3. The quote: "Gotta stick together, gotta stick together, gotta stick together, like glue, like crew". The bands: MK Ultra and Seein' Red. The quality: Top of the notch!! Damn, this is Hardcore! I'm totally overwhelmed by MK Ultra. I didn't know any of their stuff before this album but what these guys do is amazing. Not only is the music hyperfast and angry... no, it's like 'nervous' and that makes it so great. The lyrics are even better. "Worker vs. parasite" that's all about me people!! Or "Most likely to succeed"... another winner. So, just for MK Ultra alone this is essential stuff. Seein' Red... Yeah, sure, good as always. The sound is however not that good. There's too much bass and that makes these veterans kinda stand in the shadow of their fellow revolutionaries from MK Ultra. What a band... JP

MM-Stand by your side cd. 12 songs (Skanky 'Lil records) A fairly new band from Holland on a label that's known for releasing ska. These guys play... hmmm, how do I say that? Well, they play tough-guy hardcore.. pfff. said it! I've already read some other reviews where the reviewers all think this is really good but I can't really find anything on this that I like. Yeah, I like this picture from one of the guys with his little baby-girl. That's what's really nice and I mean that. The music just isn't my thing and I can't stand to look into a kids butt when I take the cd out of

play energetic and fast old school hardcore. Nothing much left to say actually. They're just good. Basic but good. JP

Product X-Hometeam ep. 6 songs (Commitment Records) I gotta admit: these guys know how to play. Their main influence may be Battery and other 'new' old school bands, they surely know how to do it. Sure, the lyrics show that these guys are kinda young, as there's quite some 'we will remain' kinda words in their songs but the enthusiasm is here. Despite their name and a songtitle like "Kids of 99" (which has this "oohhooo, ohhooo 7seconds kinda part in it, funny!) they're good enough to be checked out. I hope they truly will remain. These are nice guys and their positivity is for real. Just one thing: Try and give us some more in-depth lyrics. JP

Profile-Justifation demo-cd. 5 songs (own release) Another hard review as I know all these guys and their singer can even be considered a friend. The artwork is pretty poorly copied but has this beautiful picture of armed, Afghanistan (?) women, ready for battle). Profile plays metallic hardcore with angry, real angry vocals with some double vocals as well. The music is kinda simple but these guys are truly angry and that shows. Lyrics look pretty simple and I expected

word to describe this. It hasn't actually anything to do with hardcore but imagine those cold winter evenings, just reading a bit, having some music on... get it? This record is the perfect soundtrack. When you're into Sensefield, Farside or March for example, go get this, I'm sure you'll fall in love. JP

Pulley-@#!* cd. 11 songs (Epitaph Records) That title has to be something like that, you didn't read it wrong. I can be short about Pulley. More of the same. And with that 'same' I mean their debut album, and a hell of a lot of other skaterock bands. And yeah, I know I maybe shouldn't pile 'em all under that name but fact is that loads of young skateboard (inline-skate) kids like this. And well, if you're into that music too, Pulley isn't a wrong choice. They're in the first division. Oh, and the artwork is pretty nice too. JP

Pressure-Hardcore roots cd. 12 songs (Uprising Records/Cartel) From the ashes of former Hardline members and people around that, came Uprising records. A recordlabel that's both spiritual and revolutionary. Too bad that in the music that doesn't pull off as it should be... Not that Pressure is bad, but the soundquality is pretty poor and the weird mix of punk, hardcore, reggae and rap just doesn't do the trick here.

album first appeared as a cd and I never heard that one, even though there were quite some bands on it that easily interest me like Ensign or 97a. I didn't even know that Punk Uprisings and Go Kart took things even further, added eight bands and released the whole thing as a double album (gatefold cover). And I can be short about it: this is the best compilation with East Coast bands you'll ever get! Whether you're into metal, old school and regular punk... It doesn't matter, all the best bands appear on this! What to think of Rain on the Parade, Barfight, I HATE YOU., Indecision, Judas Iscariot, Lunachicks, Time Flies, Snapcase, or H2O? And that's just a few names from the list with 47 bands. A great cover (some tattoo-like drawing-collage) and all the lyrics included. This is one of those releases that got to be in your collection, no doubt about that! Punk Uprisings Volume 3 will also be on your way soon. Gee, Susan is productive!! JP

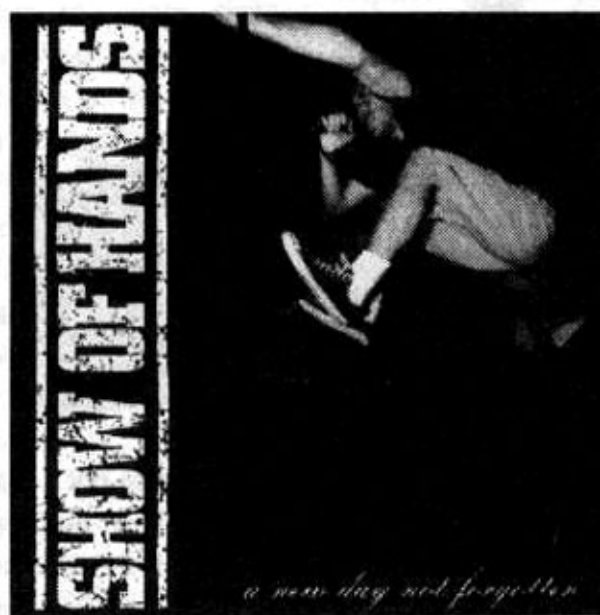
Rancor-Never hold back 7". 7 songs (Youngblood records) In an awesome layout comes Rancor's second 7". It's been out for a while and even sold out already... Many kids that I spoke to about this 7" thought it wasn't as good as the first one but I don't think they listened well enough! Rancor is more melodic on this one and the sound quality is way better as well. What else is there to say? Not

lie, but I sure didn't like it!) If anyone can help me get all their shirts I would be forever thankful and whoops got carried away! Just make sure you'll get their music, alright? (note* They got back together, YAY!!!) JP

Rebirth of Hardcore-compilation cd. 24 songs (Supersoul Records)

Ray Cappo is not only back in hardcore with Better than a thousand but also going strong with his label Supersoul. This is probably the best compilation for today's hardcore. It's nothing but awesome bands doing great songs. A few names? Okay: better than a thousand, Battery, Rain On The Parade, Mainstrike, Eyeball, Good Clean Fun, Committed, Fastbreak, Atari.... And there's more. You should all get this. Really, it's an essential album! Highlights? Better than a thousand's first song. Both Rain On The Parade songs, Good Clean Fun and Brian from Battery's intro to the live-version of "Back to the gym (you fucking assholes!!!)". I guess the best way to end this review is to say that since I got a copy it's been playing day after day. Get this!!! JP

Redshift-I scream cd. 17 songs (Soulforce records) Redshift is a Spanish band and I never heard of them before and that's strange as they're a pretty good band. It's not that they play a particular sound that's like really refreshing or anything but



some heavier topics as they're kinda known for being militant vegan straight edge. The soundquality may be poor but their enthusiasm makes up for that. Just one thing: Leave those toughguy "da" words away when you mean "the". Makes things look a bit more realistic. I like the song "Justification" the most as that's the one where the most anger is portrayed. Keep things going guys! JP

Puller-Closer than you think cd. 13 songs (Tooth and Nail/Sonic Rendezvous) And just when I thought that Tooth and Nail is all about (Christian) metal core with quality, I get this cd from Puller. I never heard of them before but these guys play beautiful music. And that's the correct

While in the past a band like Bad Brains became huge on that, Pressure is just musically not good enough. Lyricwise however they're one of the greatest. There's emotional and personal stuff and political and spiritual issues that are written in a way that you really believe what these guys have to say. So, in a way it's weird to be too negative on this because Pressure has too much to say to be shoveled under. That would not do them justice. I guess you should check this out for yourself to see what you can get from this. It's worth your attention for sure! JP

Punk Uprisings volume 2 (+8)-Compilation 2lp (Punk Uprisings records / Go Kart records) This

much. Fast energetic hardcore, nice singalongs and fun music. Just about everything that makes hardcore such a beautiful thing! JP

Rain on the Parade-Body Bag mcd. 10 songs (Soulforce Records) Yeah! My favorite band! The original 7" is long-sold out and Soulforce records from Spain put it on a mcd together with some songs from the "full Speed Ahead" 7". This is amazing hardcore. I like the "full speed.." 7" a little bit better but nevertheless this is essential music when you're a positive kid, and I assume you are! ...or we'll send you back, in a bodybag... a bodybag!!! Ohh, I love Rain on the Parade! I almost cried when I heard they broke up, really! (okay, that's a

they're just good at what they do. This album really reminded me of earlier stuff from Refused. Especially because their vocalist sounds a lot like Dennis, and that's pretty much a compliment! There's enough diversity in the songs and the lyrics may not be outstanding, this is good enough to make me smile. Keep going! JP

Repulse-Power of intelligence demo. 6 songs (Esk 13, 9251 NM)

Bergum, Holland) That's actually a quite powerful title to live up to. And I honestly expected some better written lyrics. Not that the intention is wrong but how "Expectations from life" is written is kinda immature. On the

other hand, what these guys want to say is clear: Positive and caring and anti drugs or alcohol and that's all fine with me. The music isn't that outstanding. Kinda simple old school hardcore that's just not good enough to make a real impression. This demo however looks good and you guys should just keep on doing what you do. Do loads of shows and well, you'll end up somewhere for sure. JP

Reinforce-One Life Thug Free. Advance tape (Underestimated Records)

By the time you read this review the 7" will be out and you should all get it. Simple? Yeah, I guess so. On the Internet Reinforce were (in the past) one of those bands that people made fun off... Or better: They totally disced them. Well, let me tell you and anyone who thought that all the slagging was fun... Reinforce is one of the most sincere bands out there. I know two of the guys pretty well and they're the nicest people ever! Okay, the music: Reinforce improved a lot since their debut. They introduced a lot of melody in the music and seem to have found something of their own. Lick a cross between 'regular' youthcrew and 7Seconds and more melodic stuff. I needed some time to get used to it but when you listen carefully and read along with the more than awesome lyrics, you'll know that this is one of those 7"es that need a place in your collection. I love you Jason and Stephen! JP

Reveal-Through the eye of perfection evolution dies slowly cd. 11 songs (GoodLife Records) After their successful debut cd, Reveal from Tilburg, Holland strikes again with a full-length. They go on where they ended with their first: Driving, metallic hardcore with the screaming vocals from Geert. This album is pretty diverse and that makes them standing out above a lot of other metal (?) bands. The lyrics deals with different subjects, from religion (I personally have a problem with how they portray their anti-God ideas. I can understand people being against organized religion, believing in a higher force, God or whatever can be very personal and to reject people's beliefs in the way Reveal do in the song "reflection" (funny chosen song-title!) is pretty intolerant in my opinion) to anti-violent dancing (why that explanation under the lyrics? Those lyrics are really clear and really good. It's OK to be anti-violent dancing!). Overall, Reveal proves to belong to the best European bands in this style of music. It's not what I would play all the time, but I'm sure a

lot of people like this a lot! JP

Rykers-Life's a Gamble cd. 18 songs (Kingfisher Records) Again a promo from Kingfisher with no lyrics. This time I couldn't care less. I don't like this tough guy hardcore and well, I'm sure many other kids do so why bother. Not my thing at all. Oh, I think they totally ruined that great Alone in a Crowd song "Where tigers fight". That sucks. Other than that. I don't care about this new Rykers album. JP

Shadows Fall-Somber Eyes to the sky cd. 10 songs (Genet Records) Holy shit! This is where it had to go, no doubt about it. Shadows Fall is as far as I'm concerned the first black metal hardcore



band. This album has all the aspects of (good!!!) black metal. There's plenty of (watch it, I know my ways): Immortal riffs, blast beats, loads of melodies and the most extreme vocals you can think off. I can't really tell if these guys are Straight Edge or vegan or whatever, and those borders between metal and hardcore were in fact long gone already but Shadows Fall is ahead of things here. I'm sure that many will follow. These guys are awesome musicians and well, I'm not really into black metal but this has so many great melodies and 'power metal' pieces that it truly made my heart beat faster. This is an awesome release. JP

Skarhead-Kings at crime cd. 15 songs (Victory records) I guess I'm the one here who doesn't understand things anymore... this album gets awesome reviews everywhere but I don't like it one bit! To convince myself I played this three times in a row, let it rest for a week and played it again a couple of times... No use. If

this is supposed to be hardcore than I'm out of here! When I read lyrics like "Drugs, money and sex" has or "Snickers" or "the big payback" or... I could go on and on. Skarhead is that part of hardcore that I can do without. Maybe the music is cool and all that, maybe the vocals are tougher than tough.. Who cares? I'm sure that there are people who like this but I have a totally different opinion about what 'hardcore' is all about. The only cool thing about this record is that Toby from H20 does some vocals, but if that really makes me happy? JP

Section 8-Throw a spanner into the works 7" 11 songs (Bridge records)
Now this is the stuff

I've been waiting for!! This is what hardcore needs these days! Pure, pissed off hyper fast hardcore with enough moshparts and singalongs to not make things boring. These guys write intelligent lyrics even though they're short they hit the spot. Give me more, more, more!!!! Oh, the artwork is awesome as well, I felt I needed to mention that. Get this, get this!!! JP

Shai Hulud / Indecision-split cd 7 songs (Revelation / Sonic Rendezvous) Two of the best of today's bands team up to make this an awesome cd. I really liked both of the bands earlier work and this sounds like progression. Especially in the case of Indecision, but that could also be because they do an excellent cover from "Glue" by SSD. Shai Hulud's debut album was a pleasant surprise and these three songs are in that same vein. This is being played quite often here, and that's a recommendation! JP

Sharks Keep Moving-Desert strings and drifters med (Second

Nature Records) First name that popped up when listening to this was March. And I wondered how it is that I come up with that name every time a band plays soft, melodic rock like Sharks Keep Moving. Well, I guess March were the first and the ones I enjoyed the most. Sharks Keep Moving could very well be the next name I will use from now on. They're as great as March and gave me the same great feeling. For those into late-evening, soft, hell, even romantic emo-ish rock. This is essential stuff! (cool to almost follow Dan Askews life from second nature through his zine and releases...) Great stuff here! JP

Shed-Shades of death med. 6 songs (Impression Recordings) When I saw the cover I thought I had the new Black Sabbath record in my hands as it shows all these crosses at some graveyard all really dark and black. I played this once and that's it. I don't like this at all. Even though I'm sure these guys are really good musicians and their sound is heavy enough to be loved by loads of people I just can't get into this at all. When I want to hear deathmetal I play Bolt Thrower and that's the only band in the genre I really like. JP

Sick of it all-Call to arms cd. 15 songs (Fat Wreck Records / Sonic Rendezvous) What can be said about Sick Of It All that hasn't been said before? They have always done their own thing and well, that thing was always New York City Hardcore. Every once in a while they added some more metallic, more melodic or some more rap-kinda stuff and that's basically it. With Call to Arms however they produced to me, their best thing right after the "blood, sweat and no tears" debut. They manage to kinda get that crazy live feeling on record. Too bad I have nothing but the cd itself, so no artwork and no lyrics but I gotta say that I really enjoy playing this. Sick Of It All once again proved (like they needed too!) that they're still ahead of everyone else when it comes down to playing that typical, Big Apple style hardcore. (oh, I've just seen the actual cover and it's also the best one after their first!) Great album! JP

Slight Slappers/Lebernsreform split 5 (Per Koro, 5 songs) The 5 format seems to be very popular these days, although a lot of people can't play it on their turntables. What we have here is an pure hardcore violence assault from 2 bands. Slight Slappers play extreme fast japanese trash, but with an approach that tends to bands like Crossed Out. Like all

Japanese bands Slight Slappers didn't include any lyrics here and that fucking sucks. I want to see lyrics included, hardcore is supposed to be more than music, huh! Lebensreform already called its quits some time ago, but here they offer two of their last songs. Yes, this is the Infest type of stuff, combined with some new school elements, but this is still pure hardcore. The lyrics are generic, sometimes really boring. They come off a bit pretentious, but hey no big deal. The whole packaging is grade A and all together this is a really cool record from an cool label. JV

Sniffer- action 7 (P.F.C. records, 8 songs) Swedish mix of old school hardcore punk and crust. Straight forward guitar riffs, with a pounding drumbeat and some screaming distorted vocals. Only the sound could have been a bit more powerful. This band really keeps up the good tradition of Scandinavian bands from the early eighties and some early eastcoast hardcore stuff. Lyrics are in Swedish and English and deal with environmental issues, contra-christianity and the way we treat the earth. Quite political stuff, although it could be more challenging sometimes. The only problem I have with this record is the packaging: Bad copied and really boring. The record is really OK, but I wouldn't buy it from its appearance. Still worth to check out. JV

Speak seven one four mcd. 4 songs (Revelation Records / Sonic Rendezvous) Got to admit that Speak (I just keep calling them that...) I've didn't impress me. On the other hand: somehow I always had a weak spot for Dan O'Mahony. No matter that he did some dumb things and all that. He always was completely honest and in interview he always has interesting things to say. And, well his records were always good. Whether it was No For An Answer, Carry Nation, 411 or now, Speak. Their debut was great and that mister Foster left the band doesn't matter at all as the songs are still great, Maybe even better. Listen to "Stick and move" and I'm sure you'll agree. Oh, that picture on the back... Yeah, that's Dan! Great! JP

Spirit84-Beyond the call of friendship 7" 6 songs (Goodlife Records) Spirit84 is a shitty band and all of them are jerks and... Oooops! Sorry! Eech, I know these guys, they're friends and therefor it's hard to write a review but I'll give it a try: Their demo gave this band a kickstart as it was fast, aggressive and filled with energy. Shortly after they recorded another kinda demo, which especially due to the poor sound didn't make it in my opinion (oh well, one

song got on the "what we share" comp.7") but now they strike back with six youthcrew anthems. The lyrics are way better than many other so called 'oldschool' bands and I got to give Bart credits for that. Can't say that much of the music as it's not original or groundbreaking but oh man, the energy... these guys have so much of it that Friesland could use that instead of the windmills and live off of it for years. Actually is this exactly what I expected. Oh, and 'break the spirit' that's your songs kids, that one will stick to you forever. Love it! JP

Sportswear- it runs deep 7 (Crucial Response records, 4songs) Norway on the rise? Well Sportswear is controversial in my eyes. The songs are OK and the production is clean and fits the music well. But its really unbelievable how all these Norwegian bands musicly quote other bands. Norwegian colleagues Rectify and Tiebreak already covered almost entire Mainstrike songs, and in a way I'm honored that Mainstrike seems to be such a big influence for Norwegian sXe bands. Sportswear on the other hand make some sort of contest out of imitating two old Revelation bands. Its really funny, you can make a game out of listening to this record. Which band do they imitate with this song? OK here we go. The songs it runs deep and saying something are bingo, Bold. Something Better is. again right, Youth of Today. And now for the jackpot learn to listen is.. hey did they actually make a song of their own? Unbelievable. Fuck, no jackpot this time. Peter Amdams lyrics are well written, but they have no content what so ever. This band lacks originality. Sportswear is beating a dead horse, but on the other hand we had a lot of fun with this record. Well I guess this is a review from a Dutch arrogant straight edger. JV

Stack-Selbstfindungsgruppe 6"(!). 2 songs (Coalition Records) This is hard for me to review. Stack plays music with so much anger that it's not funny anymore. There's three songs on this funny size disk and the song "Erase" is definitely my favorite as it's not really that fast and builds up towards total anger in the end. Maybe because this song has the most structure that I like it the most. Oh hell, what am I talking about? Everybody who knows Stack already has this one and everyone else probably knows what Coalition Records is all about anyway. I wouldn't play this on a daily basis but can surely enjoy it. JP

Stamping Ground-An expression of repressed violence cd. 11 songs (Kingfisher Records) On the same

label as Veil, which means the same promos which means no lyrics which means not a proper review. Fuck that! I want lyrics when I have to review hardcore! Okay, on to Stamping Ground. Their album before this one was nothing but an Earth Crisis rip-off. Luckily with their latest they found a style of their own: Metalcore with more than angry vocals. The soundquality is really, really powerful and that gives the music just that extra blast that makes 'm stand out. They describe it as a cross between Hatebreed and Entombed and well, that describes this band very well. JP

Stand Your Ground-Stand your ground 7". 6 songs (Jitsu Records) Nice, glossy cover. The artwork may not be that original it sure is effective! Old school hardcore here! Not hyper fast but with cool singalongs and better vocals than a bunch of other bands in the same category. Maybe not original, but real tasty! Hey, why do you guys thank OLC? What did they do for hardcore? JP

Stretch Arm Strong-Compassion fills the void cd. 10 songs (Rise Records / Cartel) Yeah! This is what I like when bands play new-school-metal, or whatever name you want to give music. Stretch Arm Strong is just supergood!! Mostly, to be honest, with bands like this, when I know that they play metal-like hardcore I'm not inspired to listen to it right away. In case of this cd I did that... Let me tell you that I kept playing this the whole evening! I just repeated it every time it was over. This is so great. Remember the first time you heard Snapcase's first full-length? Or Earth Crisis' Firestorm? Well, this almost gave me the same shivers. Stretch Arm Strong sounds mostly like Snapcase and bands in that matter but more diverse, with loads of breaks and that typical guitar-sounds... those 'beeps' you know? The lyrics are personal and pretty clear, not so much that vague, poetic, full-of-pain-stuff a lot of bands write. This is a great band and well, again a review that shows I'm not 'anti' metal or newschool as some people may say! Great band! JP

Stricken for Catherine - Letters not sent cd. 8 songs (Espo Records) With a bandname and title like this you would expect either an emo band or even lo-fi orientated music. I guess I'm not so far off. But it's so much more than that, a lot noisier. Soft whispering melodic vocals to screaming-out-loud bursts, almost grunts. Musicwise I love this for sure! Lots of variety in rhythm. The lyrics seem to be spiritual but they're so much encrypted that I didn't understand much of it. Oh well ... must be poetry! he he, or I'm just a

dork! SVB

Strife-Truth through defiance cd. 17 songs (Victory records) To be honest.. this is totally useless. Strife broke up and now Victory made a last album with unreleased and rare tracks (like the song 'Grey' is rare!?). There's no lyrics except for a few new songs and a poor lay-out. I don't know how much this thing costs but if it's the price of a full-length it's way too much... I kinda like the music and all but realize that it actually is an album that nobody was really waiting for. At least I wasn't. JP

Stroke of Grace-The body, the soul, the spirit cd. (Flying world Records) In a short statement in the booklet they explain their diversity and how they don't feel like labeling themselves. That's a good thing but hey, I'm writing a review here so I can't help but in a way, give their music a name: Metallic emo-core... Or something like that. Stroke of Grace is indeed pretty original and diverse. The however play more metal than say 'old school', Somehow this reminded me of earlier Refused or a more metallic Abhinanda. I love the title and I'm curious about their lyrics but somehow they decided not to print them in the booklet. that's dumb. We're talking hardcore here! But honestly: their music is pretty much okay! JP

Supersleuth-The hate divides 7". 5 songs (Underestimated Records)

Actually I could be very short about this 7": It's one of the best I heard lately!!! Supersleuth plays old school hardcore but then different. The lyrics are one thing: If you've ever seen the movie "Rosewood burning" and you know about the horrors that took place at that little town (if you didn't you should right away, it's great! or well, it's maybe not great as it's about racism and hatred. I got carried away watching it. I was more than angry...), well, Supersleuth's first song is called "Scars of Rosewood" and that's my most favorite song right now. These guys write great lyrics and the music... well, let me say that they also cover "Through these eyes" from Chain of Strength and they beat the original. That should say enough. I want more!!!!!!JP

Ten Yard Fight-The only way mcd. 7 songs (Equal Vision Records) The football band is back! And when I say football I mean football. I'm happy they took that image from the first ep back. There's all pictures of (old) football scenes and that looks really good. The music is also way better than their full length as it's more diverse. The first song is in my opinion the best one as well. This is all

about what you expected I guess: Old school hardcore with plenty of singalongs and breakdowns. A pretty good album all in all. Boston's still not forgotten! JP

The Bonaduces-The democracy of sleep cd. 13 songs (Endearing Records) The first song immediately reminded me of Gameface. The vocals are in that same vein and there's also this 'happy-sad' feeling here. But then again I also hear some stuff that reminds me of Green Day, which isn't exactly my favorite band. The Bonaduces play emotional poppy punkrock, let's keep it that way. The lyrics are a definite winner in it's genre and that alone makes them worth checking out. Oh well, the music is too! Cool band! JP

The Dillinger Escape Plan-Under the Running Board mcd. 3 songs (Relapse records) This is genius! These guys manage to mix up grindcore, powerviolence, melodies and jazzy stuff all together. I expected a whole bunch of noise, I mean, the label is known for grindcore, but what these guys pull off is amazing! There's these weird heavy metal-like melodies but then mixed up with the most brutal stuff ever! The musical abilities from these guys seems never-ending. For those in the above mentioned genres this is a must have! This hit me like the first time I heard Systral. Go check this out, you'll be amazed!! JP

The Dillinger Escape Plan / Nora-Split mcd. 3 songs (Ferret / Cartel) Even though there's only three songs on this cd, it's worth your cash as all the songs are great! Nora has improved even more in their deathcore style and their song "Murder One" is like a storm blasting you away! Hmm, talking of storms... what about thunder? The Dillinger Escape Plan blasts out another apocalypse with raging guitars (solos!) and the nastiest vocals you'll ever hear (weird Black Metal-like middle parts by the way!) Let me tell you this: If you ever want to check out some really brutal and aggressive stuff, just go and get anything The Dillinger Escape Plan has done. I'm already a fan forever! JP

The Falsies - s/t mcd. 6 songs (Espo Records) This band plays a cross of rockabilly and '60 highschool pop. So, yep, no hardcore music at all! They would fit perfectly in movies such as Back to the Future or Grease. The layout reminds me of 'Bewitched' an old '60 TV-show you probably never heard of. Anyway, I guess not much people will share my interest in this 'funny' band... or wait ... maybe Marcel Guiding Line could appreciate this one too. My favorite

song? Dreamboat! SVB

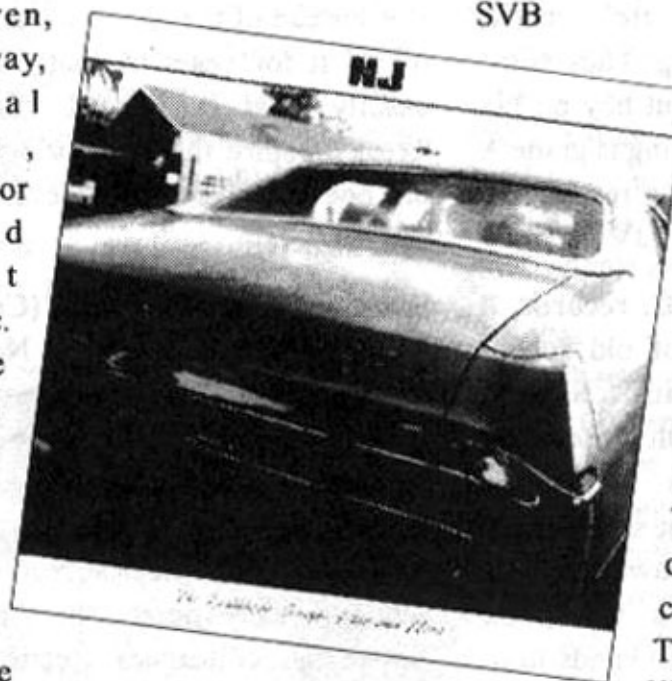
The Fosters- s/t (Kat records, 4 songs) Holy shit! This is the most boring record I got to listen to in a long time. Its supposed to be sunny Californian punkrock, but its really unbelievably boring. Oh, yeah the lyrics are just what I expected. Typical lets party and I miss you so much shit. A real waste of vinyl oh shit, I must have fallen to sleep during listening to this record! Hey Johan, never torture me again like this. I hate to review these type of records! JV

The Judas Factor-Ballads in blue china cd. 12 songs (Revelation Records/ Sonic Rendezvous) Many kids have waited for this one and I stood in front of them. Rob Fish is one of those personalities in hardcore that in one way or another stands out. After 108, The Judas Factor (oh, I love that name!) is his new band. Before I got this album I just read an interview with the man in Heartattack #21 and I was already moved by the way he explained the lyrics of "Beauty Mark" the first song on the record. That song is about how Rob was abused as a kid. I played that song and it touched me like nothing else. Maybe people expect noise and chaos music-wise, in a way it is. But it's more. It's more like 'rocking' with melodic guitars and driving bass-lines which all fit great with Rob's vocals. Oh man, just listen to "Will you wait up for me?"... That's like a ballad. This album definitely grows on you and is probably the best thing we got this issue. Amazing and more than that. I guess you can expect an interview in the next issue... This album shows how emotional hardcore and music in general can be... It left me speechless... JP

The Nerve Agents-The Nerve Agents mcd. 8 songs (Revelation records / Sonic Rendezvous) Now this is what I call hardcore! What an amazing record! Eric, from Redemption 87 was asked to do the vocals for this band and well, these guys together pulled off already one of the best records for '99! That's how awesome this is. I read somewhere that it sounded like Youth of Today, well maybe like their first album because this is too much old-style-'83 era than the typical youthcrew kinda stuff. Eric has an amazing voice and he growls and bursts out his frustrations like no one else. Original and clear lyrics. Cool artwork, even though not everybody seems to like it, I definitely think the cover is great! The only complaint I have is that I didn't had enough after 8 songs. And that's the only thing because these guys show us what hardcore, real hardcore is all about! Amazing! JP

The Nightmare remains... In this

other land comp. 2cd. 23 songs (Overcome records) You want to know anything about hardcore from France? This is the perfect way to do so. Overcome records is one of the hardest working teams in France to get hardcore from their homeland become more well-known. Bands that appear on this album among others are: Seekers of the truth, Children, Headway, Primal age, Stormcore and Right for life. Some of 'em already got some fame outside



France, whether that was justified or not... I'm definitely not a fan from bands like Kickback or Stormcore but Seekers of the truth really have something to say and are my favorite band on this compilation as well. It's a good effort to show what the French have to offer JP

The Strike-Shots heard 'round the world cd. 12 songs (Victory Records) In a totally Russian/Communist style cover comes "the Strike". I never heard of them but in the bio they already warned us for the fact that this band ain't no typical Victory stuff. They're right this is music like The Jam and other old English Early punkrock bands played. Every now and then I hear pieces that reminds me of Down by Law and that's when I like them, other times I hear harmonica's and then I hate 'em. Oh well, not really hate but I always hated those blues rock bands with harmonica's and all so this is actually not so much of my taste. When you liked the last Down by Law albums but wished they were more layed back (brrr...) then this could be your thing. JP

The Warren Commission - What the rain doesn't know cd. 8 songs (Unity Power Records) Indie music with female/male vox. First of all I don't like their bandname and album title. Sorry to say but this gives me the impression that they tried to come up with names that sound oh so emo and ... I don't know ... it just doesn't feel right and I don't see any connection with the 'real' Warren commission. What strikes me most about the music is that Sarah's vocals are very monotone and soft. Either option a. she's a bit insecure about her singing or option b. her voice is intentionally

soft. Anyway, I like to actually HEAR vocals. But that would be the only minus on this record I guess. It has 'personal thoughts' lyrics (which is always cool), diversity in songs, the layout is simple (and cheap) but still very nice. Oh yeah, what are Freddy Kruger and Michael Meyers doing on your thankslist he he! In short, this is pretty okay, but not that outstanding. SVB

The world is my fuse - Drunk/Happy 45. 2 songs (Espo Records) These post-hardcore boys from Boston know the perfect recipe for disturbing the emotions of this girl. The intriguing vocals of Elgin give me the chills up my spine. That along with lyrics like "drunk on the ght of you". In one word

heartbreaking. I'm already looking forward hearing their full-length coming out very soon. P.S. This one's sold out, but try to get a hold of something on tape!! SVB

Thirty Seconds Until Armageddon-Idem mcd. 5 songs (Contrition records) Eehhh, wow? This is as brutal and slow as you can get. This is nowhere near fast hardcore but due to the fact that this is so brutal and that these guys are pretty good musically I appreciate this. I just feel that there should be some more diversity in the songs because even with five songs it gets kinda boring in the end. When you're into brutal, vegan-edge-metal (hmm, don't know how 'vegan' this actually is, who cares?) this is something for you, definitely! JP

Ten Foot Pole-Insider cd. 12 songs (Epitaph records) A scary looking piranha on the cover of Ten Foot Pole's new album may give you the expectation there's some scary stuff on this album. Well, not really! Ten Foot Pole play that melodic punkrock but I guess you all knew that anyway. So, in one way they seem a lot like all the others, Ten Foot Pole however is one of the few that manages to be better. Better song-writing, lyrics that are just more personal and more heartfelt as others, they play catchier music and they are more diverse. I can really dig this. JP

Thumbs Down-Crossroads lp. 17 songs (Genet Records) This album should've been reviewed in the last issue as well but also slipped through. Thumbs Down managed to progressed from their 7" and plays more aggressive on their full-length. The lay-out and artwork is great on

this (gotta admit, not really your typical old-school stuff here, and that's cool). The lyrics might be kinda simple but they hit the right spots. Well, let's say that when you liked the 7" you're gonna love this as it's definitely better. I liked it first but I have to admit that I don't really play this on a daily basis. JP

To all my friends-demo cd. 3 songs (At home recordings) New school from Amsterdam... Hmm, first thought: When you play metalcore you need good sound-quality. The vocals are way too loud in the mix. These guys play metallic hardcore not unlike H8000 stuff but more with the groove guitar-parts that Korn or Deftones use. Funny is that they have this little tune through the first song that seems to come from a kiddies keyboard or something. There may be potential here but I can't really tell where these guys stand or something. I want pissed of stuff when bands play metal. This just isn't angry enough. Oh, and a personal thing... I love demo's on cassette, not on cd-format. JP

Together we're stronger-Compilation cd. 13 songs (Struckout records) This is a Dutch label and I never heard of them 'till now. With this compilation they're giving a lot of unknown (and some well-known, Crivits!) bands an opportunity to show what they can do. Well, to be honest, I like the initiative but there's just too much bands that recorded way too early. I can't blame them, and I know that I said this before but I think that bands should really practice more to develop an own style and record a demo first and all that. There's quality enough, but that doesn't make a good band. Most of the bands lack some sort of energy or spirit that can only be reached through dedication and hard work. Don't see this as a bad review, more as some sort of basis to build from. We definitely need more bands in hardcore, especially in Holland, but those bands need to be good... Make that happen! JP

True Blue-Friday May 13 demo. (Repel Records) Every once in a while you hear something that's either totally new or really refreshing, well, True Blue might not be totally new or original, it certainly is refreshing. Instead of playing the youthcrew style like so many new bands they just did their own thing and even though they play old school hardcore they added quite some interesting flavors. There's a touch of metal, there's some (old) Cro-Mags, and maybe some Killing Time kinda stuff. The lyrics are also kinda refreshing. Kinda vague and all but still good (Friday, May 13).

Crucial Response records already asked these guys and it won't take long 'till their first record will be out and I'm more than curious about that one. This demo is a big promise for sure! The only thing I didn't like was the Carhartt logo on the artwork, or did they pay for this cassette? JP

Turn Over-demo. 4 songs (Through Keep It Alive Records) Youth crew bands keep popping up everywhere. Turn Over (you gotta see their logo, pretty cool!) is another one from Germany. There's four songs on this demo and although these guys play their music pretty decent and with enough energy, somehow they didn't stick with me. Oh well, this is only a demo and I'm sure there's enough potential here for better stuff. JP

Union of Uranus-Disaster by Design 12" (farewell Records) Okay, I had to pick just one super cool record to review. The reason? It's for all bandmembers that play in terrible bad bands. Listen up, pick this record up, listen to it at least a 1000 times and check out all the cool riffs, pounding beats and intense vocals and then start your own band and don't get out of the rehearsal room before you're as cool as awesome as this band. This is my advice, so take it or leave it! (Means: stop playing in bands). I want to hear more of this shit: pounding mid-tempo slaughtering hardcore, with unique and intense guitars and screaming vocals full of anger and emotion. This is the stuff that rules!! JV

Union 13-Why are we destroying ourselves? Cd. 16 songs (Epitaph) I pretty much enjoyed the debut album from these Latin-Americans and when usually a second album from a band that plays fast punk/hardcore becomes less enthusiastic, Union 13 goes even a step further and make an album that's even more fanatic. It's kinda old-style hardcore with real fast vocal parts and simple riffing but that's exactly what does the trick here. Political lyrics and well, what else is there to say? A pretty cool album. The only thing that I can't relate to is the Spanish lyrics, but that's all. JP

Unite-Playing with fire cd. 7 songs (Blackfish records) When you had to judge on this band's name you would go for old-school hardcore, right? Well, you would be totally wrong! Unite plays a mix of hardcore and

metal but not that slow Slayer-imitating stuff but more faster stuff. I'm actually thinking what I can compare them with and that's pretty hard. It does remind me of Napalm Death and older English bands like Concrete Sox in a way except that, especially due to the production and good musicianship, they manage to stand out. This is actually pretty awesome! Maybe not highly original but as not many bands play this (English) mix of hardcore/grind/metal anymore it's really refreshing. And well, even their lyrics are pretty good ("playing with fire" is really good!) This band definitely needs more attention, go check this out! JP

Unsure-Sunshine Lake mcd. 6 songs (Genet records) Even before the music started this cd gave me a good feeling. The cover has all this bright colors, the lyrics, when I quickly read them over, gave me a good feeling and they have an excellent sample right before "Perished Friendship" the first song which also has great lines. Unsure may be another one of those skatebands to many but they left me with a total good feeling and that's what not many bands can claim these days. Although I still didn't really figure out the song "Cigarettes and alcohol"... But I guess that's me the serious 'Edger' that I am...JP

Upright-Demo 199. 3 songs. Ingo, Hammerstr.147, 48153 Munster, Germany. Guitarplayer Ingo from Eyeball (rip) has another band where he's behind the microphone and well, he's pretty good at it. Upright plays totally different music then Eyeball. No oldschool power but more driving metalli c hardcore.

There were some moments when this reminded me of As Friends Rust but then again it's not that melodic. Uprig

ht is kinda different and this demo is a good start. I'm curious what label is going to pick this up. JP

Versvs-Trece mcd. 7 songs (Versvs, Apdo. Correos 8578, 28080 Madrid, Spain) This cd starts off with some metal-like intro which takes more than a minute and gets me bored pretty fast.. The music honestly doesn't do anything to me as well. Slowly played, NYC-style hardcore with

metal-influences, a bit comparable to Terrorzone, but way not as good. This is actually really boring. The Spanish lyrics don't exactly help either. I find it always hard to write something about a band who (I hope!) put their best intentions on record and obviously do the thing they like but I can't help but don't like this at all. Only for tough-guy-slow-hardcore fanatics. JP

Victory Style III-Compilation cd. 20 songs (Victory Records/ Sonic Rendezvous) Already the third sampler with earlier released songs.. I'm not too happy with these releases.. In a way they're cheap so people can check out bands and all, on the other hand: These are nothing but money-makers. Not only due to the fact that so many are made that the costs are so low that they make money anyway, no matter how cheap they're sold, and well, people may check other cd's out as well.... Oh, it's all about marketing and so easy to figure out (sarcasm here)... Hmm, okay There's again quite some cool songs on this. So when you're low on cash and want to check out some of the bigger hardcore bands, this is your thing. JP

Vitality-Crucial Wires cd. 11 songs (Overcome Records) I remember writing a review for their debut cd on Sobermind and I remember the down out ugly cover that album had. Well, the artwork on this one is better but I personally had it with all these skeletons and dead people. That's not positive! The music definitely improved but really isn't my thing. H8000-style, did anyone notice that that term isn't used anymore, at all? Okay, Vitality is quite good at it and when you like aggressive hardcore filled with metal, this is what you'll like. I don't. JP

Warzone-The Victory years cd. 17 songs (Victory Records) Well, actually I was expecting something like this to be released. And I have to say: They put quite some work in it as the cd looks great. It kinda feels like something to make a quick buck though. And maybe I'm totally wrong on that and maybe all the money goes to the other Warzone members or organizations and then I'm totally sorry. Otherwise, I don't know what to think of it. Okay, there's 17 typical Warzone songs on this cd and when you're a fan you should definitely check this out. That's for sure. But when you want to hear the best thing that Warzone did, go and get the 'Fight for justice' cd. That's the best album they did. JP

Wasted-Battle of life 7". 8 songs (Grey Day Records) I love the guy who puts this out (Janne from Endstand) but I can't stand the music. Old style punkrock that sorry enough



reminds me of the time I got into this whole thing and when most of the bands did nothing but drink their lives away. This band gives me the same feeling and I hate myself for that. I don't like this at all. sorry! JP

Wastin' Time-All different demo cd. 14 songs (vdwey@hotmail.com) I remember getting their demo quite some time ago and that was a cassette. Now they released fourteen songs on a cd. Everything looks really DIY (not that great, to be honest. The drawings are kinda poor). The music however improved a lot and there are nothing but great samples in between songs. These guys play old style hardcore like Ignite (I guess I mainly say that because of the high vocals) it's a nice demo, but I prefer to see demo's on cassette, I know I'm an old fart but that's just what makes it feel right in the first place. The sound quality is pretty decent as well and the lyrics are simple but okay. Oh, and well, I think it's about time I see these guys play live somewhere because I've never seen them on stage and they're even from Holland! Are you hiding under a rock or something?

What were we fighting for? A Dead Kennedys tribute cd. 17 songs (Know Records / Sonic Rendezvous) Even though there seem to be quite some tribute albums out

there (hmmm... what about us?), the Dead Kennedys never got one 'till this one. Not that many 'well-known' bands to me (Sure, Final Conflict, Eyelid, Anal Cunt, Visual Discrimination are quite popular). It's pretty cool to hear a whole bunch of classic songs again and most bands do a pretty decent cover-version. But as it's really hard to compare to the typical voice of Jello Biafra, most bands can't compete with the originals (which on the other hand of course isn't the purpose for a tribute!). I enjoyed playing this but it won't be on my favorite list either. JP

What it was-Cold mcd. 5 songs (Pateline Records) This mini album totally reminds me of a mainstream band and I can't remember the name of that band and that totally frustrates me! How to describe it other ways? Relaxing, slow emo stuff with kinda 'low' vocals. Somehow they manage to give it all a positive feeling which really makes me enjoy playing this... Was that the Lemonheads? Hmm, I don't really know. JP

Where fear and weapons meet-Where fear and weapons meet mcd. 5 songs (Revelation / Sonic Rendezvous) Aaahhh, hardcore!! Think of Sick of it all during their first album, think about an awesome production, massive, and I mean

MASSIVE singalongs, great moshparts and fast and aggressive music in general. That's where you get Where Fear and weapons meet! Add some cool lyrics to the above mentioned music and there it is: Great hardcore! Give me more! JP

X-men-We won't take part 7". 8 songs (Commitment records) This 7" should had its review in #10 as well but since the band probably broke up by now this is the only thing they'll ever release and it's good enough to be mentioned. When people in Holland (cause that's where this band comes from) say "X-men" they say "Chain of Strength". That's their main influence and well, "project X" because this is also a project with people from all different other bands (Crivits, Guiding Line, Oil). They always play with masks on and the last gig that I saw they even played with three guitarplayers and two bassplayers!! Jeff from Crivits, who normally plays the guitar bursts out the vocals and with enough passion that you actually believe it, lets us know that there's "No excuse!" and there sure isn't! JP

Youth Strike Chord-Knowledge is power demo (self released) This is one of the best and most striking demo's I've heard in a long time. Musically this is straight forward hardcore with a screaming vocalist

who pukes out all his frustrations. Hearing this demo reminds me of what attracts me to hardcore in the first place: Tension loaded, fast music with a clear attitude and dito lyrics. This band is obviously influenced by early Boston bands such as Negative FX, Deathwish, some mid-or late eighties straight edge bands and a little Manliftingbanner twist. The production is awesome, like it was recorded at Don Fury's. Especially that specific Don Fury drum sound is pretty much the same here. Lyricwise this band also shows some intelligence, touching subjects like racism, senseless violence. The control that multinationals have over our lives and much more. Sometimes it's not the most correct English but hey, what the fuck! And for those who wonder where this band comes from... They are from fucking raging Japan. JV

Zao / Training for Utopia-split mcd. 4 songs (SolidState, Tooth and Nail records) You want some of the most brutal and extreme deathcore / emo-chaos bands around these days? Check this record as this will blow you away. Zao touched me most as their vocalist seems to have even more frustration to scream out than the one from Training for Utopia. If this is the stuff where hardcore is heading to, then people get scared, I'm sure about that! JP

44 ZINE AND AUDIO REVIEW SECTION

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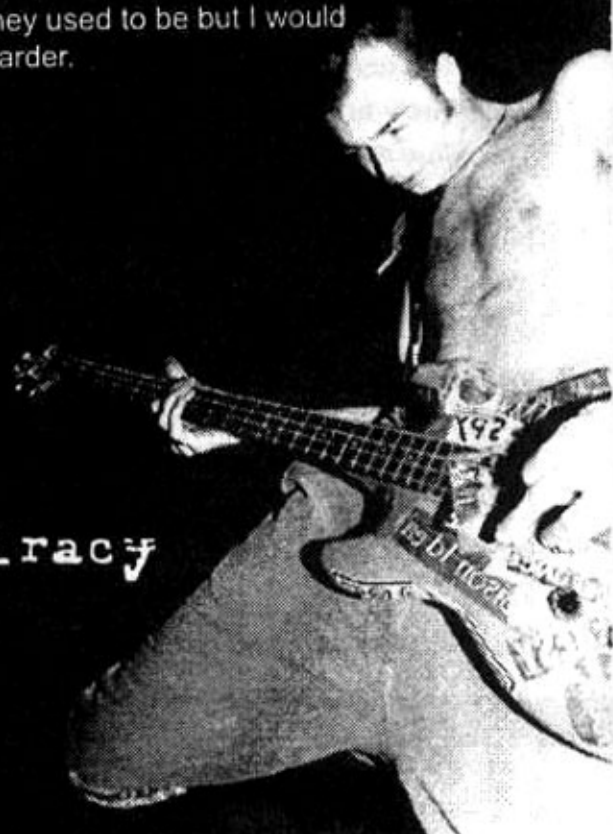
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Interview: Johan Prenger
Photos: Corey Williams, Fred Hammer

In My Eyes is one of those bands that, even before they actually had any music out, were already a 'hype'. Their music may be somewhat a retrospective of that '88 era, they give it enough of a personal and original twist to make it stand out above a lot of the simple imitators nowadays. Besides the great music, In My Eyes also has some valuable things to say so we decided to do an interview. I contacted Anthony Pappalardo through e-mail first and sent him a bunch of questions. It turned out that I got a bunch of one-liner answers in return that were not interesting at all. We could have given up there... Well, we didn't. We decided to make an appointment to do an interview over the phone and it turned out that Anthony may not give the longest answers when he has to write, whenever he starts speaking it's hard to come through!

Okay, first question: how are things going with In My Eyes?

It's going real awesome, we got a new guitar-player, Will, he's replacing Neal and actually we just played a show yesterday with Hatebreed in Boston and it was like a huge, huge show and it was really cool as people could sing along with the songs that they knew from the record. The only thing I wish we could do more was playing more shows, going on tours... that would be awesome but some of us are going to school and others have careers and it's difficult to figure that all out.

What do you do besides the band? Are you going to school?

I finished school about one and half year ago and I work at a book publishing company and I'm going to do something with records, like a record-label or something...

What exactly?

Well, we're thinking about doing the next record by ourselves and I'm like gonna do all the publicity and all that and well, Ray Cappel is gonna do distribution, through Supersoul, his label... We're gonna be really professional with Supersoul records. The thing that sucks with Revelation is that it's really expensive to get records out in Europe, all the records are imports and we're gonna do that different, with license-deals and stuff. It's not that we're not happy with Revelation

coming out in a few months.

I heard you got signed by Revelation just on the demo that you did?

Yeah, that's what happened, but we also played a lot of shows, so... It was like right away when we start playing we got all this support from bands like Rain on the Parade, Ensign, Redemption 87, Brian from Battery really helped us getting our name out, and basically all our friends helped us and Eric from Redemption 87, now from the Nerve Agents, which is his new band, set up this tour for us on the West Coast, and all we had was a demo and well, it just got real well for us.

It is really a united scene in Boston right now? Do people help each other?

Oh man, I think it's the best scene in America!

And what about all these different styles of music? You just mentioned Hatebreed and then there's you guys who play old school...

Boston has like Piebald and they're an awesome emo-band and then there's Converge which is more metal and we have Bane, they're like more metal-influenced old school and we have Reach the Sky and they're all so awesome. We have this band called Get High which is more like D.C. -style, like Ignition or something.

And how was that, say two years ago? What made you guys decide to start a band?

man, it's just that, you know, our neighborhood is kinda crazy, all the hardcore bands live in this neighborhood. Guys from Ten Yard Fight and people who do shows and all, it's pretty cool! Where was I? Oh yeah, we started playing fast music, that was the music we all liked the most and that was where we grew up with, and I did that 'till the end of '96 and they didn't want me in the band anymore, which was some weird situation, right now we're all friends again but that was weird and well, I started In My Eyes right after that. I lived with Keith and Neal, the original guitarist and Luke, our drummer, lived down the street so we just got together and totally went for it. The whole concept with In My Eyes... What we want with In My Eyes is to be a fast hardcore band, and not to be exactly like this band or that band. We want to put as much from ourselves in as possible. We always just wanted to be a hardcore band. I think that too many people limit themselves... like "we can't do this, or we can't do that" without really thinking about their songs and that's too bad. The good thing with In My Eyes is that we want to be the best band there is. A band that we would listen to! We definitely don't want to limit our band so that just Straight Edge people would listen to it. With all these Straight Edge bands that came out, being it old-style or metal, there's so many of

[interview with anthony pappalardo]



but it's more like that I want to be in control about publicity, promotion etc. I really want to be in control...

Are you that much of a Do It Yourself person?

It's more like... I don't really like to be treaded like a product. I don't want to be 'marketed' or something... That's mostly it. The new In My Eyes record, which is gonna be a 7" will be released on Supersoul records and I'm gonna be the one promoting it. I think it's gonna be

Around 1994, 1995, I lived with the guys from Ten Yard Fight and we wanted to play this fast, straightforward hardcore, more like early Boston style, like SSD, and we ended up being... well, it was really for fun and we just said to each other that we wanted to see how people reacted on it and we just got a real good response and that's mainly how it went. (now the interview gets interrupted because people walk in and out of Anthony's apartment) ...Oh I'm sorry

them that are alienating the people that are not Straight Edge and that's not right in my opinion. I love the Project X 7" and stuff like that, but for Straight Edge as a whole... I think it's totally wrong to present it like that because it will only turn people off from it. I grew up in Boston and there was Slapshot and you always got the impression that if you weren't Straight Edge it was like...

Straight Edge in your face!

Exactly, and that turned me off in the

beginning. I didn't want to do the same thing with In My Eyes... We are definitely a Straight Edge band, we X-up for every show and all that...

So you do present yourself as being a Straight Edge band... And what if one of the members decided that he didn't want to be Straight Edge anymore?

I think that... Like with Neal... He just left the band because he wasn't so much into it as he used to be and he just said that he felt like it wouldn't be fair to us if he stayed in the band. And he wanted us to have someone in the band who would be into it and we got Will and he's an awesome kid, he was in The Trust and he feels the same about hardcore as we do. But we definitely want to be a Straight Edge band but at the same time, we don't want to alienate anyone from us. When you look at the lyrics there's not really one lyric that's really about Straight Edge.

If you had to describe 'hardcore', or what hardcore means to you, how would you do that?

I think hardcore is like...

Do you think it still is a 'counter-culture'?

Well, not as it was like ten years ago... But it's a counter-culture in the sense that it's like... Where else can you go and... It's like this 'open forum', you know what I mean? Maybe the message isn't the same as it was and there's more people involved and all... But the bottom line is no other thing that's such a pure youth-culture. Hardcore

these different shows and I like different styles of music, but there's nothing that gives me that certain feeling that hardcore does.

What other music do you like?

Oh, I listen to all sorts. Like indie-rock, classic rock, jazz. I'm into electronic stuff but hardcore is the best thing. It still is. It's



a community. You are involved with the music, with the people. Even when it's a rather big band. Hardcore is all based around energy. When I hear Youth of Today... man, I get motivated!

How old are you by the way?

I'm twenty-four.

And I don't know how the scene is in Boston right now but are you one of the



is... Hardcore is kids. It's not like it's run by businessmen, it's all kids. And all the business there is right now, it's all born from kids who came from hardcore. Like Jordan from Revelation and Tony from Victory, Steve Reddy from Equal Vision... They're all basically kids. And that is what separates hardcore from anything else. There's no other scene that's run by kids. And even today, I still get something out of hardcore, whether it's at a show or from certain bands. I go to all

older kids?

It's a really good mix. There's a lot of the older guys who were always there.

Are there many of the 'old' people who kinda lost it and came back?

No, most of the older kids have been here ever since and that's great. There's still a lot of people and you know what's the greatest? It's the older people who kinda keep things intact. They show the younger ones what hardcore is about and all...

That's how it should be.

It's not even violent right now and that's so

great. The older people try and keep to get the troublemakers out of the scene.

Can you imagine not being involved with hardcore?

Not really... Because it's like... It's so much a social structure. I'm 24 now and I'm pretty settled in my style of living and all the people I hang out with and meet, are

involved with hardcore, or punkrock. That's what my life is... I can never see myself as some 9 to 5 type of guy. Right now I work part-time and I'm lucky enough that I get paid enough that I can work part-time and put a lot of my time in the band. I do all the business for the band... Doing the band is actually my full-time job. Not that it's a paid full-time job (laughing) but you know, booking shows... People don't understand... Let me say... there's a lot of people that get down on hardcore that it's too much business and all... I mean, there's just so many things I never thought of... You, doing a zine, there's so many things that costs money that no-one seems to know off and that goes with playing in a band as well. There's a lot of money involved and you got to take care of that.

Hey, in that little talk we had by e-mail you told me that your best childhood memory would be where you got your first bike, where you rode into the woods and drank warm beer with your metal friend (laughter)...

Well, around here, for suburban kids is to get into hardrock and metal and well, when your thirteen or fourteen it's just cool to ride your bike, your BMX, across the neighborhood, into the woods and well, it's just basically about getting in trouble for a bit, stuff like that (laughter) and getting your first real bike that's like the first real... the first little bit of freedom. And when you have that bike you're not dependent on your own neighborhood and you go out checking others, and then you usually get in trouble (more laughter).

You got a lot in trouble?

Well, hmmm (laughter) I was into

disturbing the peace a little every now and then!

How were you as a kid? Were you good at school for example?

Yeah, my mom is a college professor and my dad has this engineering job and they were always, especially when I was younger, real psyched about me getting to school. They had me take these fucking IQ classes and they made me take these raise your college-degree classes and all... all that real nerdy stuff you know (laughter) and when I got into fifth grade or something I got so sick of it and I was starting to be a pain in the ass and then from middle-class I got into punk and hardcore and...

It went all downhill from there on! (laughter)

Yeah! (laughter) I did pretty well in school but I was more into creative things. I went to art college and what not, while my parents really wanted me to go towards something more corporate.

How do they think about it now?

They definitely don't understand why I don't have a nine-to-five job because when they were my age they were already married so it's a total different generation. It's weird to them, but I tour the country and we're going to Japan and Europe and when they see ads with our band in it, they are impressed an all that but it's hard to explain to them that we aren't Pearl Jam and that you can be successful without being a mainstream band. People in general don't understand that.

Do you try to explain those things to people? About hardcore but also about straight edge and vegetarianism?

Well, it's like, when you get in contact with people, and it comes up, because most of the time it doesn't even come up, like at work for example, and I tell them that I don't drink and it's not really 'defending' myself, but you have to explain it. And there are people who are assholes about it but most people are pretty cool and all.

Do you notice that when you get older it's easier? In the way that people your own age understand it better? I don't know how long you've been straight edge but...

I was, I don't know, from when I was sixteen I guess... And well, it was never hard for me to be straight edge. When you're younger you have to justify it more often, that's for sure.

Did you ever do drugs?

No never! I drank and I smoked cigarettes a few times. I was just an average kid. I stole beer from my parents and all, and when I stopped drinking I didn't call myself straight edge right away. I think that straight edge is more than just not drinking and not doing drugs.

And that's?



You know... there's loads of people who don't drink and don't do drugs, but that doesn't make them straight edge. Straight edge is like a community. If you stop doing drugs and stop drinking as some sort of a statement. And you got into that due to hardcore, and even when you stop being into hardcore, then I still think of you as being straight edge. But when you run into someone who doesn't drink but really doesn't have some sort of reason behind it, then I don't think of them as being straight edge.

I know what you mean, there's something 'more'.

It has this connection with hardcore, one way or another.

There's one thing that I need to know... there's so many rumors going on about the hardcore scene in the US, or at least bands, who should be really macho, or homophobic and all that. What's true?

Okay, I tell you this: first of all... I think that if you're not directly part of a certain scene you can't really judge... For example: We hear stuff about economy's and governments from other country's and I can't really say anything about that or judge people about that, you know what I mean? I don't have an opinion on foreign policies because I'm not a part of that. I don't really know what's going on. If you for instance, when we have this trade-embargo, like we the US have with Somalia right now. The government comes up with all these reasons why Somalia is a bad place and their government does this and that and it doesn't have to be necessarily true, but our government will try and do anything to justify that trade embargo even more. So if you look at it that way... Our government can come up with any reasons why for instance Holland is a bad country and people will start believing

that. So what I want to say is that you can't really tell if you haven't been a part of it, or have been there. So at the same time: The hardcore scene over here has always been a 'hard', 'physical' scene. A lot of it is based in the cities, like in New York and Boston... The kids there are just basically a lot rougher. It's like... A lot of these guys like the Cro Mags... These guys weren't faking...

They really were hard...

Exactly. They lived on the streets... They had to be hard. They were taking care of themselves, they had no mom and dad who take care of them. These guys like... Were more hardcore then anyone else. They developed this whole hardcore scene. It is hard to do a hardcore band and not have a daily job... Back then they had to really work their asses off to do matinees and do tours... I don't even know how they managed to do that you know? You know... there's fights here... there's macho things going on... sure... But it's really not that those things get glorified. The thing is that you never hear the average things. You always the sensational things....

But people calling almost everything 'gay'...

You know... the way I look at it... the way you act is an example. When you treat everyone the same, when you're a respectable person. You're not bad towards people, whether they're gay or not... I'm not saying this goes for everyone but... Some people call things that they don't like 'gay' and it's...

It's more in the way you say it? Like some sort of 'slang'?

Yeah, exactly. I'm not trying to justify other people. I'm not to stick up for everyone... But, you know, I know the guys from Floorpunch personally and none of them is homophobic.

In Europe it's like.... A lot of kids in Europe... and it's not like everyone thinks this way of course, but they read an interview and they see Floorpunch calling something gay and immediately they think that Floorpunch is homophobic...

I will say this... the guys in Floorpunch are my friends, I love those guys. But I think it's poor judgement when you say something like that in interviews. Interviews get taken out of their context and people don't know how they were saying certain things, how the atmosphere was during that interview. I think they were wrong on that. I know they're not homophobic but when you say these things, which are basically innocent inside jokes and people who read that interview just don't see it that way. And that's what happens. There's nothing cool about calling things 'gay' in interviews.

And because I know these guys and I like them... I feel like I should defend them a little bit but on the other hand it's definitely wrong from them to say certain things in interviews. It's just 'slang'. I'm not worried about people who call something 'gay'... That's harmless. But when a person goes like: "Ooooh, there's this gay-person at my work and he freaks me out!". That's wrong. The people who need something to stand behind, like some political thing are usually the first ones who like go against it, you know what I mean? Or anyone who has to fault others for what they're doing... How many times have you heard someone, in a band or something, being real preachy about straight edge, like: "if you fucking drink you're a piece of shit!" and all that. How long are those people staying? A year? And it's the same thing. There's a lot of these ultra-PC kids here and there's a lot of them that are the same and they're gone in no time. I just treat people with respect... You just got to



be proper about things. If someone gets offended by what you do or say you got to ask yourself how that could be. You can't be right in any given situation. It sucks for Floorpunch but they got to understand when you say something in an interview it

ends up in a zine and all different kinda people are reading it. Kids in other countries might not understand some sense of humor or anything... It's like... We hear the bad things about Europe and you hear the bad things about the US. It's neither one of ours faults. Bad news just gets around quicker... Unfortunately. **Okay something else, and all kids want to know this, any plans on touring Europe?** Sure! But not any definite plans. Maybe in the summer of '99. **Because you were supposed to come with H20's tour...** Yeah, I know... **What if I told you that there were kids who went to H20 because you were supposed**

to be the support?

Oh, that's terrible!

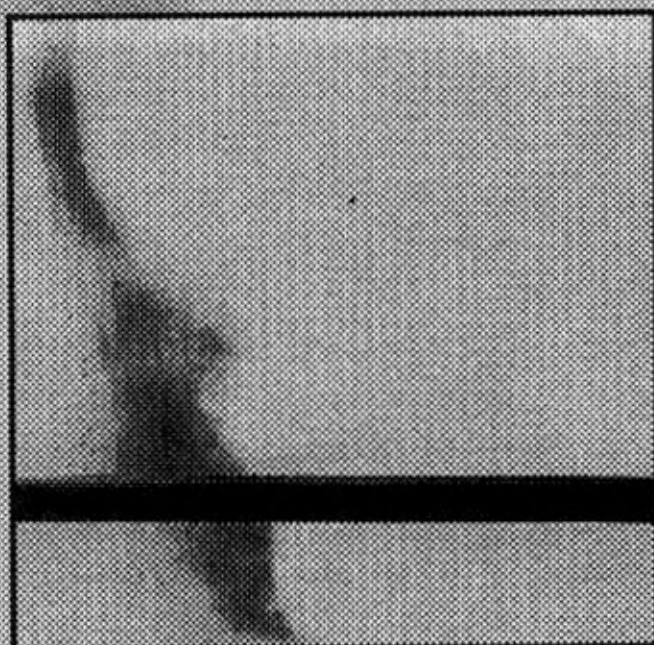
Have you ever been to Europe?

No. I'd love to go there. I'm really curious...

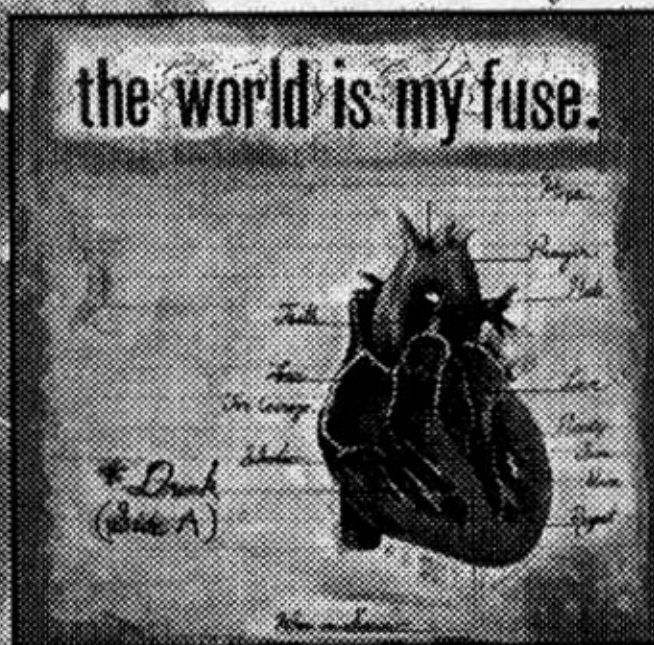
Okay, gotta go now. It was good talking to you. Thanks for the interview.

Okay, thanks for your call.

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WHY DRUG FREE?

The next article is was sent to us from the US. In that way, the writings are sometimes referred to the US as well. Although the author is unknown to us, we think it has enough value to be re-printed here. Sure every person has their own motives for being (or not being) drug free, we thought this would give people something to think about. For some of you (especially the non-english people) this might not be a very easy to read article, but there's always dictionaries. Oh, our friend Harm Haverman was so kind enough to give up his free time to re-type this. Thanks kiddo!

Personal and Political Responsibility in Daily Life.

Much like other matters of lifestyle, drug use is not contained within either the private or public realm, but lies somewhere in between. The ramifications of the purchase and consumption of a beer and a cigarette include, for instance, not only obvious harm to the consumer's body, but also tacit financial support of the political causes to which the given alcohol/ tobacco corporation contributes, often right-wing in nature. The successful election campaigns of North Carolina Senator Jesse Helms in 1984 and 1990, for example, were both funded in large parts from the profits of the alcohol and tobacco industries, of which the right-wing congressman has been an ardent supporter. There is an element of irony in this; the drugs that are used in the name of youthful rebellion end up benefiting the extreme-right --- against which the rebellion seems to be pitted in the first place. From the point of view of activism, drugs only contribute to maintaining the status quo. Those who are opposed to the current system believe that there is something rebellious about consuming illegal drugs. The reality is that by purchasing and using drugs, they support the establishment, which they dislike so much. Their consumption also minimizes the volume of their dissent by neutralizing their activist-tendencies. From a health/social perspective things look even worse. While political setbacks can in the end be overcome, nothing can be done to bring back the nearly four-hundred thousand people who died in the United States as a result of cigarette consumption alone every year, during which hundreds of thousands more fall victim to alcohol- and other drug related deaths.

Health.

Perhaps the most obvious argument against recreational drugs is the toll their use takes on the human body. Cigarettes have been shown to cause lung cancer; cancer of the pharynx, larynx, esophagus, bladder and pancreas; chronic bronchitis; peptic ulcers; emphysema; and various birth defects if consumed by a pregnant woman. Moderate alcohol consumption increases one's risk of certain cancer threefold, and use by a pregnant woman can increase birth defects. A single marijuana cigarette, often thought to be harmless, causes as much damage as five tobacco cigarettes. Marijuana also often leads to a long-term lack of motivation and apathy among regular users. And underlying almost every drug's list of individual problems is possible physical dependency (including marijuana, commonly thought only to be psychologically addictive). New drugs continue to be created whose long-term health effect is not fully known.

Social Ramifications.

An individual's drug habit has a profound effect upon the community of people with which he/she interacts on a daily basis. Second hand smoke alone is responsible for the deaths of fifty thousand Americans each year. An additional number are killed by intoxicated drivers during the same period. It is clear that while under the influence of any mind-altering drug, one has decreased control of one's actions. This affects both the individual and those around him/her. Use of certain drugs is often involved in incidents of acquaintance/date rape, domestic violence and assault. Such consumption undermines some people's internal and social inhibitions against acting out aggressive tendencies and lessens some potential victim's abilities to avoid or resist abuse. Social drug use helps to create a climate in which such abuse can occur. A complete list of social problems exacerbated by drug use is too long to include in a pamphlet of this length.

Political Issues.

Corporations consistently deny that the products they sell are dangerous. Cigarette manufacturers, for example, claim that cigarettes are neither a threat to the consumer's health nor addictive despite scientific proof to the contrary. After a Phillip Morris research team concluded that nicotine is addictive in a 1983 report, the company forced a science journal to withdraw the resulting article. The fact that cigarettes are at least addictive as cocaine and heroine and their threat to public health is undeniable: studies have shown cigarettes to contain a horrifying array of substances, including acetone, carbon monoxide, methanol, ammonia, hydrogen sulfide, insecticides and benzene. In terms of public safety, the major tobacco corporations have for years had the technology to safeguard against fires caused by their products by making cigarettes that go out after a period of non-use, but they instead put additives in cigarettes that increase the rate at which they burn. The federal government is not doing much to stop the public health threat caused by alcohol/cigarette consumption because corporations have the United States Congress in shackles, which take the form of gifts, contributions and campaign funds. In the American South, where tobacco is an important industry, congressmen are forced to support the tobacco corporations or face expulsion from office.

For this reason, government subsidies exist for tobacco growers that insure them a profit on their crops. The corporations placate the would-be opposition in government with money, which allows them to continue promoting their products. Indeed it is only a minority of government officials who have been fighting these industries. The products and their health-hazards, however, are only part of the picture. Almost all of the corporations that manufacture alcohol and cigarettes turn over a significant portion of their profits to special interest groups that oppose civil-rights legislation and social programs. The Coors corporation, for example, has opposed the U.S. Civil Rights Act, affirmative action, the Equal Rights Amendment, U.S. Labor Unions and has been guilty of severe environmental damage in Colorado. Additionally, they are the founders and primary financial backers of the Colorado-based Heritage foundation: an anti-Semitic, racist, anti-civil rights, and right wing think tank. Coors is not alone in its reactionary pursuits. Henry Weinhard's brewery, for example, has used profits from beer sales to fund Operation Rescue.

It is the people who live in the worst conditions, (and thus have the greatest need to fight for social change) who most often become drug-addicts, attempting to escape the troubled conditions of this world instead of working to change them. This serves the interests of those who run the country: they face no threat of rebellion as long as the disenfranchised are busily involved with drugs, e.g. rampant alcohol abuse in Native American communities. In 1989, under President Bush the government set up a highly selective "War On Drugs", which gave law enforcement officials free reign to abuse their authority among society's urban underclass, while condoning the promotion of alcohol and other legal drugs in the same sector of society.

Drug production is a waste of environmental resources. Food stuffs, which in sharp contrast are important to produce, could be grown on the land used to grow and manufacture drugs. Coca plants (used in cocaine production) litter vast tracts of land in Central and South America, as do poppies (used for heroine

production) in various Asian countries. California marijuana growers kill large numbers of deer, in some areas more than hunters, in an effort to protect their expensive crops. Tobacco production involves heavy use of wood, burned in order to 'flue-cure' the product. In Eastern Kenya, Pakistan, and heavily forested Brazil, the effects of logging for the purpose of this aspect of cigarette production have already been felt. In fact, it is estimated that one tree is felled per 300 cigarettes made. In addition, significant pollutants are created with the production of cocaine, alcoholic beverages and heroin. The packaging involved for drugs is also wasteful, especially that of cigarettes, which involves plastic products such as filters, 533 billion of which are disposed of in the U.S. each year.

Problems in the non-industrialized world brought on by legal drug corporations as well as illegal drug producers are another disturbing consequence of the drug business. Tobacco and alcohol are sold to poor people in developing nations often without any warning about negative health effects, especially severe considering that the cigarettes sold there generally contain twice as much tar (the main carcinogen in cigarettes) as do those sold in developed nations. With cigarette sales warning in the United States, the major cigarette corporations have nearly doubled international sales. Phillip Morris, the largest player in the U.S. tobacco industry, has increased its revenues abroad from \$8.4 billion in 1989 to \$15.7 billion in 1993. Instead of improving their dire conditions, people in the third world nations are encouraged to spend what little money they have on products that will make them more like members of the industrialized world. Cigarettes for example are promoted on television and on billboards as a symbol of progress. The reality is that drug use only worsens living conditions in the non-industrialized world, where the drain on financial resources caused by a drug habit is magnified. Unfortunately, many of the targeted consumers do not have the opportunity to make an informed decision about the products that may eventually kill them.

Legal and illegal drug production in the developing world affects not only consumers, but workers as well. They are abused by employers, earning scant wages picking cash crops that they cannot use for food. The employers, especially those who manufacture and traffic illegal drugs, often resort to violent means of protecting their industry. In some countries, most notably Columbia, the result is chaos. With the money obtained selling their illegal drugs, those involved in the trade have created a climate of corruption and violence throughout the non-industrialized world, as they have in many depressed areas of the developed world.

Alternatives

In the face of these problems, people must challenge the idea that illegal drugs should be treated separately from alcohol and tobacco, a distinction based upon the assumption that only illegal drugs are truly 'drugs'. This way of thinking demonizes illicit drugs and at the same time makes licit drug appear innocuous --- hiding the fact that there is no real difference between the two categories. A prominent proponent of the legal/illegal mindset is the "Partnership for a Drug Free America", which, in fact, is financed by the alcohol and tobacco industries. The idea promoted by this group through print and television ads bolster the sales of the legal drug industry's products by helping them maintain a good public image. They operate on the assumption that the public is gullible enough to believe that 'drugs can't be that bad if they are legal'. Much too often their strategy has worked.

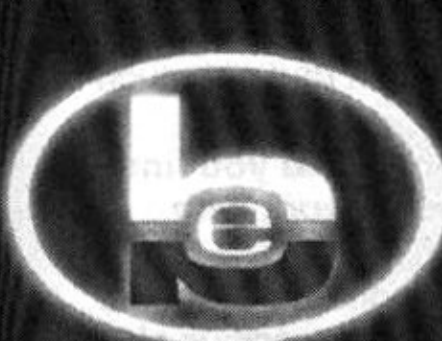
A change in personal lifestyle can be a slow process, but luckily there are many effective methods of ending one's drug habit. Seek help or counseling if you need it. By being drug free, one boycotts both the various industries (legal and illegal) that produce drugs as well as the concept of drug taking. Awareness and a change in personal lifestyle are both essential to effecting political change.

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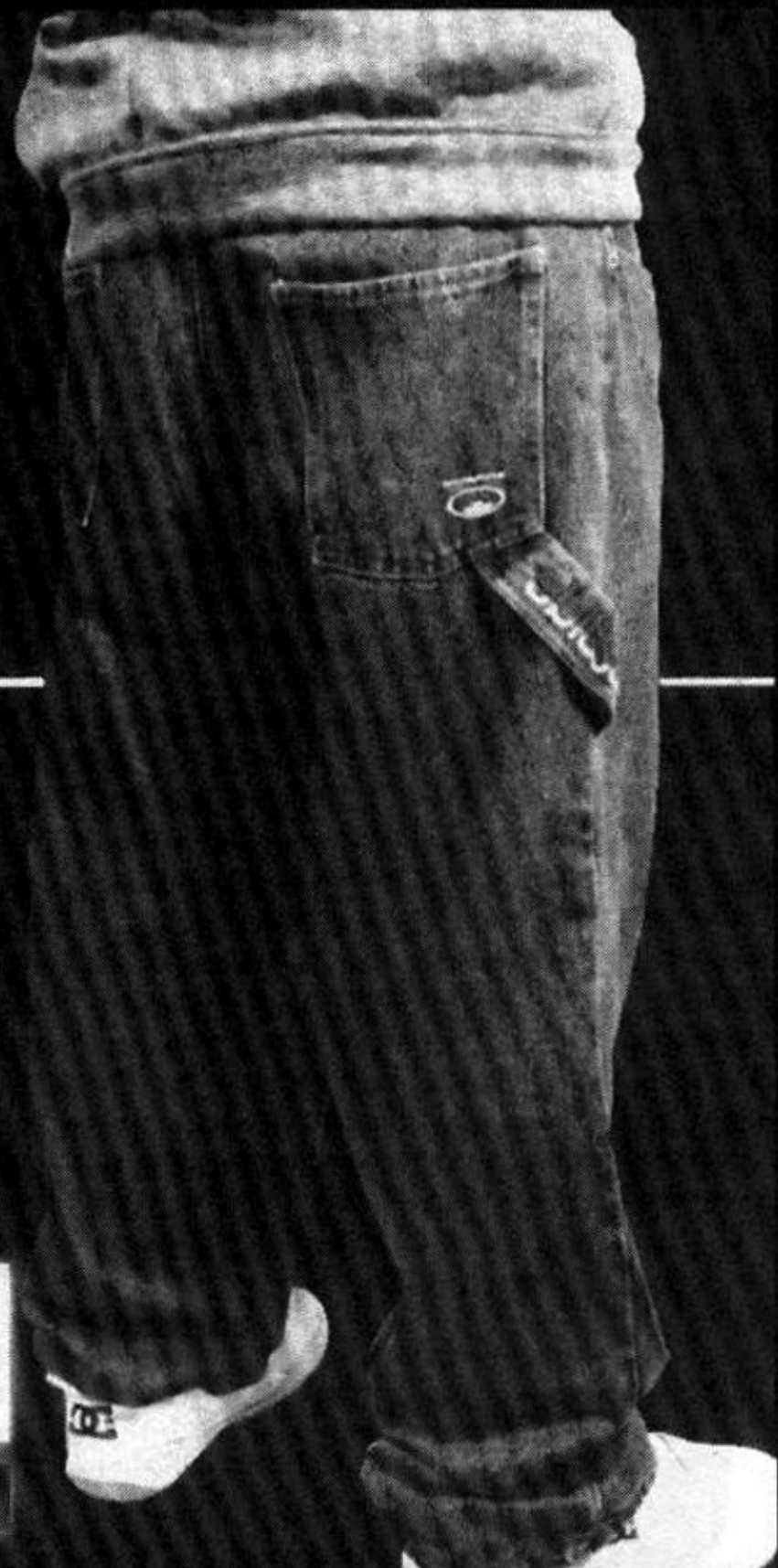




PHOTO: ROGER NBH

What do bands like Manliftingbanner, Funeral Oration, Mainstrike, Bambix, Seein' Red, Human Alert, Eyeball, NRA, Spawn, Catweazle, True Blue, Point of Few and Deadstool-pigion have in common? Not much, except for the fact that they all recorded at the famous and legendary Bunt's Studio in the Netherlands. Producer Menno made a lot of effort towards creating a characteristic sound that signifies a lot of hardcore bands from the Netherlands (and beyond). His studio is established in a small old archway in downtown Utrecht. Let's see what the soundguru of the Dutch hardcore scene has to say about his work...

-Jeroen V.-

How did you start with recording music in general?

When I was 10 years old I was wondering.... 'I want to become a producer'. It's really true! I used to make music all the time when I was a kid and at some point I started gaining interest in the technical side of making music. I listened to all kinds of records and checked out how all these records sounded. When I was in High School I started to record some bands for fun. I basically started working with friends. After high school I became a music student and worked for 4 years as a live sound engineer, but I got fed up with being in the public all the time. The occasion came up to work for a studio... First I worked for Banana's Studio in Haarlem and after that I ended up working for Bunt's Studio, which is like 10 years now.

Were you already involved with punk or hardcore when you started to record bands?

Yeah, in some way I was. The first complete recording I ever did was with a punkband. At that time punk was my musical interest. I loved the Clash... this must have been like the early eighties or something. But after a while I started working with rockbands and lost touch with the punkscene for several years. I still listened to a lot of bands like Husker Du, I just didn't have any connection with the punkscene. But working as a live-sound engineer wasn't that great, I didn't like the pretentious side of the rock scene. All these rockbands were semi-professional people that often were sitting on a high horse.

How did you get in touch with the hardcore / punk thing again?

That was because I started to work here at Bunt's Studio and Manliftingbanner came in to record their 7". No, in fact Colt Turkey was the first hardcore band I worked with, but that one was done together with Andre (who also works at Bunt's Studio). Andre started to lose his interest for hardcore and punk, so I said to him that I would take care of those bands. And that's basically what happened. Then some time later Manliftingbanner came in to record, the rest is history. Seein' Red also started to record here and people who were friends with them and Manliftingbanner also started to come over and do their stuff here.

What attracted you in this kind of music?

The pure energy.... Somebody once told me 'good music is music that feels like it's happening at that very moment'. I think over the last 10 years hardcore was the only street music that had that feeling. It was really high energetic and it meant something. If I would come home after recording a good hardcore and put on some rockmusic I would think, 'this seems pointless and kind of senseless compared to what was done in the studio'. That difference is what caught my interest.

Were there also other reasons why you liked to work with these underground bands?

Well yeah, the mentality.... The reason why I left that other studio was the atmosphere of wanna-be rockmusicians, it had not much to do with music for me.

What kind of atmosphere did you find when you first started to work with hardcore bands again?

The open-mind for the moment. Just do it and don't try to be too self-conscious about

it and don't try to make it more beautiful than it is. For me this is the idea of making music, it should be a chemical thing.

What is your way to record? How do you work with bands?

It's really not that special. I like to let a band play the music live, I don't record all bits of music in small takes and put it together and make it sound perfect. It's more important to catch that burst of energy, I focus on that. Everybody hears when a band is good, when a band has that extra energy. You can record a song and have that extra energy in it. When you record it again, you play the same parts the same chords, but this time that extra thing might be missing, you know what I mean? So the most important thing is to catch that extra energy in the recording. That special thing only happens when people play together. The band has to be as one. It's important that there's not too much thinking during the actual recording. The thinking should happen at home.

You don't have a real work plan which you use with every recording session?

OK, first you have to organize things. Secondly, you have to be conscious of your attitude when you're dealing with somebody's else's music. That's a whole different thing. Often it's like this... the band fills me with ideas and I try to pick it up. Some producers are very passive and don't think along or contribute to the process of recording. They just record the music and that's it. I always had a different approach. If necessary I'll give the bands some advice on what possibilities there are and maybe I'll contribute a small part to the music. But I'm not a person that dictates or directs the whole process of recording. When a band already has a complete idea, I'll just stay in the background and do my work as an engineer and producer. Basically I just try to make a band feel comfortable let them do their own thing and try to make the music grow during the process of recording.

Are there sometimes occasions when it gets hard to work with a band?

Yeah, when a band has four radical different opinions about the approach, then you have

to find a way to get to a point where all individuals can agree on. But really when this happens, then you have a problem! The music must sound as a whole and when one person dictates the band, you won't get the tension that the music needs. All band members have to be sharp and concentrated.

How would you describe the Bunt sound?

It's easier to describe what it's not. It's not dry and it's not very precise from the takes that I chose for the final mix. Sometimes I let mistakes end up on the record when the whole on the tape benefit from it. It serves the purpose when it makes the music more dynamic.... There's always a feeling that I wanna have on the tape, and that's the feeling that you're shaking a tree. There are some technical ways and tricks to get that in the final sound of a recording and that is a sound that I don't hear too often from other studios. A lot of bands that get recorded elsewhere sound more clean and more static. A lot of music dies with that staticness.

You search for a specific energy?

Of course! It's hard to describe what it is, but it's got to be there, because that's what appeals to people. No matter how bad the music is played, the energy has to be there. That's where it's about! But there's more to it. You can use words like 'thick sound', 'fat bass' or whatever, but their meanings are all subjective. For example with a lot of straight edge bands I use a bombastic sound with clear guitars and a driving bass and drums. It has a very direct sound. Other bands might sound more punk, but in the end they all need to have that same angry energy. I have some ingredients that I use to get that... I won't tell too much about it though. My sound has to be hard, it has to be broad from high to low and it has to be direct. The critical part is that you have to find a good balance with all these ingredients.

What kind of bands do you work with now?

I do a lot of the fast straight edge stuff. There are some new school bands coming



PHOTO: ROGER NBH

BUNT STUDIO

up, some bands like Seein Red or Point of Few and also the bands from Amsterdam that play punkrock. The new bands are a challenge for me, but most new school bands go to studios where all the other new school bands go to.

Where is the challenge for you in the new school style?

It has a different sound scape. I think the style is a pure form aspect. It's just nice to do new things.

Something else now, do you think that the straight edge bands differ in their attitude and sound from the other hardcore / punk bands that record here?

Yeah, they differ for sure. What I like about them is that they're more clear minded. Some other bands start to drink in the early afternoon and in the evening they're not so approachable anymore, ha ha. A lot of straight edge bands are more focused on what they do, because that's their lifestyle. They want to achieve more goals in a more surfer way. They're more driven. The straight edge tl guess it's also a culture in itself. The kids are often more convinced about what they are, which sometimes is not so attractive. A good aspect of it is that you don't have to waste too much time on what you want, that's clear. It makes work easier. But they're not all that different from the rest though, like if they're from a different planet or something.

How do you view hardcore as a person that looks at it from a sideline perspective?

I'm part of it, but I'm not really an insider. A lot of parts are inspirational, the DIY priciple for one thing. The responsibility for what you're doing, that's something I like in a pure let's say political way. It's not only political, it's a way how you create your own world and being a part of that world. That's something beautiful in my eyes and it's something I take home with me. I guess it's also a movement of young people that try to break free from some standards and morals that society has. On the other hand it also can be pretentious, but when you want to achieve something you're pretentious. And then you have the big paradox in hardcore, which is 'think for yourself' and on the other hand 'those are the rules'. But as long as you keep thinking about it and discussing it, there's no problem.

Do you see the energy that's captured in hardcore also in other kinds of music. Because to me hardcore can be signified by the word 'anger' and sometimes you also can

notice that aspect in other musicstyles like for example gabber.

The focus is very different. I think hardcore is more a reaction towards things you sense in the world. There is also more social conciousness in hardcore and maybe more positivity. I think it's about how you cope with your anger. Being constructive and creative or being destructive. Get something done and release yourself, hardcore is more a clean kind of anger. Gabber has a more sex kind of anger you know... It's made to dance on and showing your body to others. Maybe I'm talking about this stuff very too serious now, it's not that serious all the time as you know yourself, ha ha. It's just a good mixture of things.

What is your favorite sounding record?

Harcore wise I think it would be the last Snapcase album or the SOIA 'built to last' album, because both sound very broad, warm and high energetic. But overall I would the Rocket From The Crypt records. Those are my favorites.

Do you have any funny stories about things that happened here in the studio?

Yeah there're a lot of cool stories that happened here, you know that yourself, but I'm not a big of a storyteller.

Well, which recording session do you remember most of?

I think the times when Seein Red came in. They are a story on their own. It's funny, because they come in really calm and relaxed. We talk a bit drink some coffee and things are quiet relaxed and smooth. Then after a while we start to build up the amps and drums and work on the sound of their instruments, which goes along with a lot of comments from their side. When that has happened they play their music, which takes only a very short time, we mix the songs after that drink some more coffee and go home. So most of the time we spent talking and drinking coffee and the small part is the actual recording. And they always ask me, what other bands do when they're in the studio, because they all need so much time! They're always funny.

Doesn't sound spectacular! I counted on getting some juicy stories from you, but indeed I can imagine Seein' Red being quiet different from the rest. Any last words? Let's get some more coffee!



PHOTO: ROGER NBH

The DIY-ethic has been an issue of a lot of debate recently within the punk/hardcore-scene. Since 'hard' music became mainstream, the hardcore scene has expanded considerably. This in turn increased the possibilities to 'make it' in hardcore music: major music companies became interested in this 'new' hardcore music. They bought or created small, quasi-independent record labels to roam this new emerging market. Some big independent labels became mayors in their own right. Consequently, bands have more opportunities than ever before to release stuff, to get known, and even to penetrate the mainstream market and media. Owners of 'real' DIY-labels, fanzine makers and promoters get sucked in the slipstream and get a small hint of commercial success which is lingering around the corner. This expanding of the scene took place in a time where society's political climate was changing as a result of the end of the Cold War and the fall of the Soviet Empire. Traditional left-wing politics seemed to have lost all relevance, and in the punk scene these 'traditional' left-wing discourses eroded as well. There was a time when

'political correct' was almost synonymous to being hardcore or punk. Nowadays PC seems to be more of a swear than anything else in the scene. The growing opportunities, together with the disappearance of strong anti-capitalist and anti-commercial sentiments within the scene, result in dilemmas which were virtually unknown ten years ago: "should I stay purely DIY, or should I try to make a living out of hardcore? Should I compromise a little to get involved with mainstream institutions to make the most out of these opportunities, or should I renounce all mainstream influences because of punk-principals?" which leads us to the question: "what does these punk-principals imply, and do they still have some relevance within this changing scene?" I hope to point out here that they still do.

"Punk (hardcore) is resistance". This phrase implies that not only the content of punk is, but the mere act of punk itself is resistance. Not only is the lyrical content of punk/hardcore songs, or the content of fanzines subversive, the act of avoiding the mainstream institutions which make for the dominant mode of music production and distribution within this capitalist society, makes it the more subversive. DIY is the ultimate denial of this society's market-ideology: cultural artifacts are not to be made by the public itself, but are made by companies to be sold as consumer goods to the audience. The DIY-ideology attempts to give the power of production back to the public, by keeping all means of production, distribution and promotion into own hands. This ideology expresses itself within the daily interaction within the punk/hardcore scene: there's hardly a difference between bands and its audience for instance: everybody is, or ought to be, a producer in her/his own right. People within the scene are encouraged to start their own bands, do their own zines, make *art or do whatever they want to do*. Freedom of expression is deliberately aimed at: within the scene cultural expressions which are ignored because they aren't commercially interesting enough in the outside world, get their change within the underground, DIY-scene. This is what we can call the 'old' DIY-interpretation. Nowadays, the cultural expressions of the punk scene are on MTV and get their share of attention of the mainstream industries, which makes it the more confusing. A few years ago, the DIY-stance wasn't only political. It was also out of sheer necessity: major labels simply couldn't give a fuck about hardcore or punk music. Therefore, the political and the practical dimension of the DIY-ideology came together. Not only was it a way to avoid the mainstream labels (who were connected with arms-dealers) but it was also the only way this defiant subculture had to make itself heard. Both grounds however

seem to be swept away under the DIY stance. People who still fanatically defend the old DIY-interpretation are often seen as boring old punk-fundamentalists (They are 'PC'). The problem is about choice. Once it wasn't there, now it is. Why should one deny her/himself the opportunity? A new DIY-interpretation is on the rise: one that emphasizes content above the act itself, and embraces a 'moderate commercialism'. Take for instance Rage Against The Machine. They are of course light-years away from being a real punkband and are certainly not moderate commercial, but they make a good example. Because of their commercial success, they were able to expose a mainstream audience to the injustice the native Americans have to suffer by means of one of their videoclips. Another example of this is the band



Chumbawamba, who offer a great deal of links to politically radical websites on their own site (www.chumba.com). The other day I was reading an interview with Nick Royles from Unborn in No Barcodes Necessary zine, who stated that if it wasn't for the fact that records of Crass and Conflict were available in your average recordshop, there wouldn't be so many people influenced by these bands' messages. The new DIY-view states that it's time to realize that preaching to the converted will get us nowhere, and that we have to break out of our exclusively little scene. We have to reach out in the outer world if we want to make a change. A 'moderate' commercial success is essential in this new scheme: if there isn't, efforts within in the scene wither and die, and there will remain less people to spread the word (but you don't have to be as successful as RATM or Chumbawamba of course).

This sounds convincing, and in a way it is. We can see it happening within our scene. How many once full committed and dedicated kids have left the scene already, because they had to get a job, got kids, got 'real' responsibilities they never had in their adolescence. Fact is: it's very hard to avoid the grand scheme within this society. I'm sure that a lot of kids who try to start up a label, start their own booking agencies or try to earn money with their fanzine know what I'm talking about. If you want to do something that isn't the way society, your parents, your peers or your partner expects from you, there will be a lot of pressure one way or another, especially if it's hard to earn your own income with it. That is probably why it is so hard to make a change within this society. So isn't it great that people can combine work and hardcore? Wouldn't it be ultra-DIY to do successfully do hardcore against the grain, to be punk and to avoid this capitalist society's ultimate trap: the economical necessity to earn your income by working? Of course it is. But commercial success ultimately *does* affects punk's ultimate goal: to spread a message that makes a change. Let's illustrate this with a little story: a few years back I was working part time as a garbage-man, to earn some money along my study. On this particular day, when we had loaded up our last trunk of trash, we were heading back to the dump. We always had the radio playing (we even had speakers on the back of the trunk), and as we were driving home, this RATM song, 'Bullet In The Head', was playing which was then still pretty new. Apparently, it was chosen as the number one song of the day on this incredibly dull commercial mainstream radio station (I was pretty fundamentalist in those days myself). Knowing the background of this band, and that of singer Zack de La Rocha in particular, it made my jaw

1 If it is hard to change opinions in the public domain, then why not try to form other opinions in a domain of our own, in a counter-domain where we can articulate our true feelings and authentic experiences without these being distorted and made harmless by the corporate world who ultimately don't care about us, but only about our money.

hang wide open. "What the fuck", I exclaimed to my colleagues, knowing better because here was the living paradox of socialism in full effect: there weren't a bunch of bigger right wing bigots than in this ultra working class environment of garbage men. "It can't be that this song is this day's number one of that commercial shithouse", I yelled. "Why not", asked the driver. "Because this is a complete anti-authorial song", I replied, "it should be against everything that radio station stands for." "Aaaaah", replied the driver, "Fuck you, I won't do what you tell me", now I get it." In an instant, my mind conjured this warped vision: huge festivals, entire football stadiums, filled with the drunken macho dorks who were going to discos, went to college to study law and economics to get a good job and earn lots of money and fuck the rest of the world. In one word: the enemy. All yelling "Fuck you, I won't do what you tell me", while on this huge stage in the distance a band was playing, full of commitment and sincerity, but too far apart from the audience to notice what was going on; their sincerity sucked in by the great mass but affecting no one. Of course, this example is a bit exaggerated: I can imagine there is a great deal of kids watching RATM, and getting great ideas from it nevertheless. Also, within the punk scene there are people who like to listen to ultra radical music and lyrics, but are only in it for the fun ride, birds and the booze, and aren't a bit politically or socially motivated. But I want to look at the big picture here for the sake of argument. Another example: remember the movie JFK of director Oliver Stone? In this movie, the government of the United States is exposed as nothing more than a police state. The Military, the FBI, the CIA, Cubans and the Mafia blow away their own president who want to stop the Vietnam war, and thus want to cut the profits for the war mongering secret establishment. The main character of the movie stares right into the camera in one of the last scenes, and calls the government fascists. I can imagine Jello Biafra staring at the screen and thinking: "that fucker stole my lines". So what happens? Is this movie completely censored? Does the maker get arrested and locked in some loony bin, like in a lot of other regimes around the world would have happened? Nothing of the sort. The movie is hailed as a great piece of art, and gets a bunch of Oscars. But then again, it didn't stir up the public big time, nor did the songs and the superselling cd's of RATM or Chumbawamba.

This leads us to the question, which I think is essential in the DIY-debate: why don't these radical outputs spark radical action within the masses? This is *because* of the fact that they can freely circulate. People figure that if a radical viewpoint is allowed to become public through the mainstream media, it probably isn't true. If it was, it wouldn't be allowed to become so overtly public through the mainstream media in the first place. If it was true, it would completely alter everyday life, but something

that altering can't be broadcasted between the daily ramsh the media are given us everyday. This reflex of the audience makes a powerful weapon of the media to smother viewpoints who may threaten the status quo: when these viewpoints are taken up by the mass media, they immediately lose their sting. If you want to neutralize an opinion, bring it out in the open and there is a good chance that it is seen by the majority of the public as the latest fad. Here is where the 'old' DIY-interpretation steps in. If it is hard to change opinions in the public domain, then why not try to form other opinions in a domain of our own, in a counter-domain where we can articulate our true feelings and authentic experiences without these being distorted and made harmless by the corporate world who ultimately don't care about us, but only about our money? Some may call this 'preaching to the converted' or 'hiding within your nice little niche', but I think that this one kid that gets involved with the real DIY punk/hardcore scene accounts for an ultimately bigger impact of the scene to the outside world, than a successful band with radical lyrics playing to a whole bunch of Lollapalooza's. That doesn't mean that people shouldn't be allowed to live off of hardcore, but adopting the ways of how the big business works, or trying to infiltrate the mainstream media at all costs, can only harm the case. This reminds me of a story a friend of mine once told me. He did a mailorder while he was studying (he still does it), and he lived in a great campus-like housing facility for students, amidst of fraternity members who liked disco, and wanted a good paying job as soon as possible. One of these fraternity members however, was quite curious about my friend's mailorder. He knew it was hard and fast music, and he liked RATM (of course). So he wanted to check out what he had in store. This friend of mine showed him the 'Ten inches that shook the world' 10" of Manliftingbanner, which totally blew him away. He didn't seem to grasp this record at all, this weird small red record, with its ominous photo of a painted man's back on the front, the grim looking photos of its members and all the radical quotes. He couldn't understand why people would want to produce such radical shit.

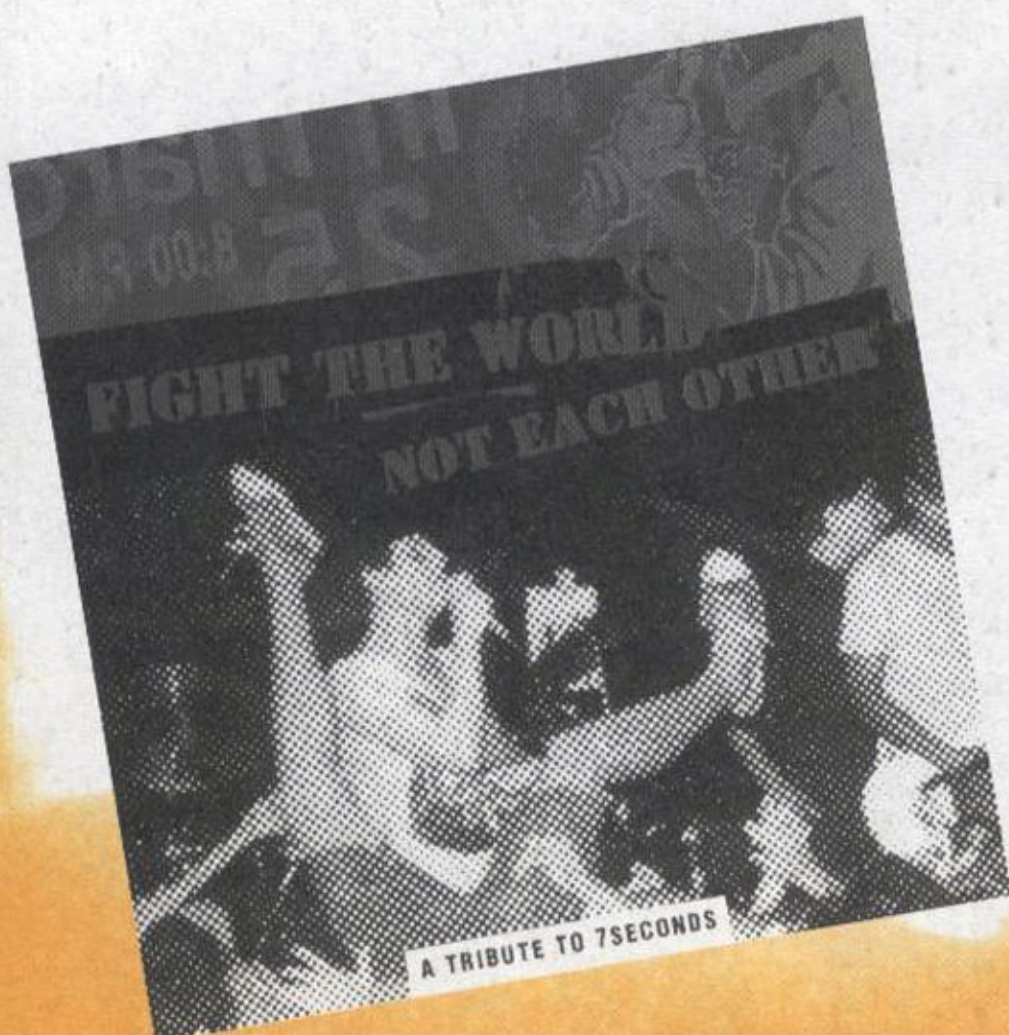
To be honest, the lyrics of RATM are about as equally radical. And in the booklet of their second record, they have a display of radical books like the Anarchistic Cookbook, so one can wonder what the big deal is. I think it was a big deal because it was a record you couldn't just buy in the nearest recordshop. It hinted to a secret world where other values were held and which was totally opposed to this system. That made it dangerous. And that's the whole point I guess.

Brother Crow

2 It hinted to a secret world where other values were held, which was totally opposed to this system. That made it dangerous.

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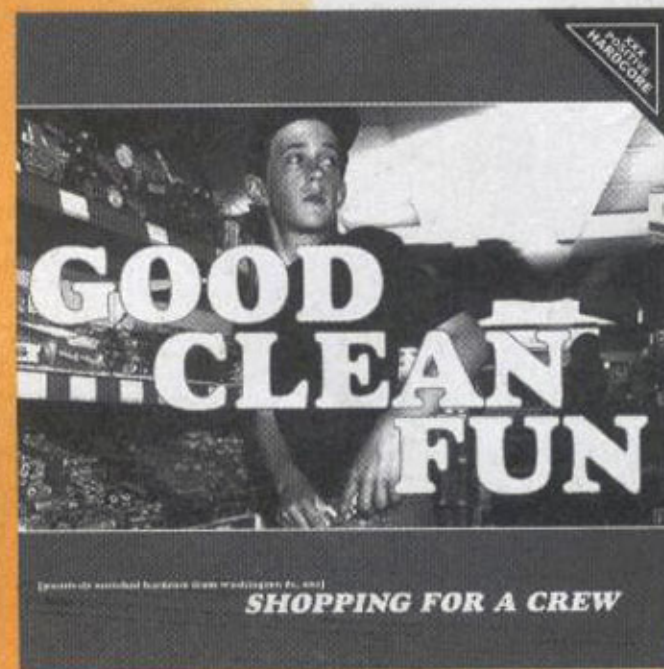
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